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HOLLYWOOD'S MAGAZINE FOR 8MM AND 16MM.

# Home Movies

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JANUARY 1953





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# Home Movies

HOLLYWOOD'S MAGAZINE FOR THE

8mm AND 16mm AMATEUR

and

professional

## CINE PHOTOGRAPHER

Vol. XX

CONTENTS FOR JANUARY, 1953

No. 1

### articles - Home Movies

REELING THE RAINBOW—by Ken Krause	12
MOVIE QUIZ—by Arthur Marble	12
HOW TO USE INSERTS AND CLOSE-UPS—by Chas. Anderson	13
FOUR FILMS AND HOW THEY RATE—by Eli Ressler	14
THE INVADER—by Louise Seaton	15
WRITE YOUR OWN SCRIPT—by James Randolph	15
CONSUMER REPORT—Synchro Tape	16

### articles - Cine Photographer

NEWSREELS—by Henry Provisor	20
THE SHORT FEATURE—by L. L. Rowe	21

### departments

HOLLYWOOD PROS	6
CLUB NEWS	7
WHAT OTHERS AT SHOOTING	8
MOVIE IDEAS	10
16mm PROGRAM FILMS IN REVIEW	22
LET'S GO SHOPPING	26
FILM LIBRARIES	30
LETTERS	32
CLASSIFIED ADVERTISING	34

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**HENRY PROVISOIR • EDITOR**

**Technical Editor:**  
**JAMES RANDOLPH**

**CHARLES J. VER HELEN**  
 Publisher

**Art Director: JOE WALL**  
**Advertising: SYD CASSYD**

**Associate Editor:**  
**L. L. ROWE**

**C. J. VER HELEN, JR.**  
 Associate Publisher

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# HOLLYWOOD PRO'S

## at work

### "BWANA DEVIL"

(Arch Oboler Productions)

Produced, written and directed by Arch Oboler. Photographed by Joseph F. Biroc, A.S.C. Film Editor John Hoffman. Music composed by Gordon Jenkins. Starring Bob Stack and Barbara Britton; cast includes Nigel Bruce, Ramsay Hill, Pat Aherne, Paul McVey, Hope Miller, John Dodsworth and others.

"Bwana Devil" was shown at a pre-Thanksgiving debut in Hollywood and Los Angeles; but a single evaluation of the film cannot be given without distorting the impact of this first three-dimensional feature to come out of Hollywood. We must consider the entertainment value and separate it from the purely technical point of view.

As *Entertainment*. Photographed in stereo which gives depth to the screen when viewed through polaroid glasses, "Bwana Devil", we are told, is the climax of 25 years of re-

### Technical Highlights in Current Hollywood Films of Interest to the Serious Amateur . . .

film has very few perfectly exposed shots, but in the main, the color balance is horrible (not the fault of the film) and is reminiscent of the poorest color films. In many cases, one half of a scene was well exposed while the other half was completely overexposed. Focus was off, more often than not. In one particular scene containing two people against a background of palm leaves, we found that when we looked directly at the actors they were in focus and the leaves were not. Glancing at the leaves, they were sharp and the actors were not. Overall sharpness was not present in anything but the longest of long-shots. The cameraman got a little too cute (for our liking) when he persisted in using large masses in the foreground in order to heighten the stereo effect. To sum up, very few shots were good, many were terrible, and the whole thing felt (to this viewer), as if we were seeing the film through a wet glass sheet. The picture was a flop, in our book, and we think that Oboler had better pull up his socks. There is no excuse for sloppy technique. If the process was not perfected at the time of shooting,



search, not only in the United States but in Europe as well. (The Russians have three-dimensional movies in Moscow, according to Frank Rounds Jr., writing in the current "U.S. News and World Report").

With "Bwana Devil," the reaction of the audience was instantaneous. Some said that wearing the polaroid glasses was a nuisance and caused headaches. Others gasped audibly when a spear was thrown and a great many actually ducked when this sequence appeared on the screen. But "Bwana Devil" suffers from poor direction, little dramatic values and no script. It is an amateurish picture and the three-dimensional effect is considerably less sensational than promised. The film is doing fabulous business, and many are planning to attend—that is the economic significance of "Bwana Devil," but is no indication of its quality.

As a technical film. Grandma's stereo slides which were shown on a horse-hair sofa forty years ago had more quality than "Bwana Devil". The View-Master gimmick with color slides, which are sold all over the country, produce better quality than "Bwana Devil". Photographed in Ansco Color, the

then it should not have been foisted on the public in this brazen way.

It is particularly painful to say so, to this reporter, because we recall the wonderful radio scripts written by Oboler within the last twenty years. This is the technical significance of "Bwana Devil". We will wait for Cinerama—which has absolutely nothing to do with stereo films.—H.P.

### MEMBER OF THE WEDDING

COLUMBIA PICTURES

Director of Photography, Hal Mohr, A.S.C. Produced by Edno and Edward Anhalt, and directed by Fred Zinnemon. Film Editor, William Lyon A.C.E., and Sound by Lombert Doy; Sets, Frank Tuttle, and Cory Odell, art direction. Starring Ethel Waters, Julie Morris and Brandon De Wilde. Including Arthur Franz, Nancy Gotes, William Hensen, James Edwards, Harry Bolden and Dick Moore. Based on a book by Corson McCullers.

This is the story of Frankie, a lonely, twelve year old child, who spends a miserable summer in a small town in the deep

• See "PROS" on Page 32



# CLUB NEWS

**Calgary, Canada,** Movie Club. Lloyd Webster, using the Kodak Cine Photoguide presented a talk on this phase of movie-making. Rev. John Peel screened a color film taken in Bermuda, and Mrs. Allan Spencer presented an 8mm color film. The meeting closed with the showing of a professional film on Safety.

**Otago Cine Club, New Zealand,** report that the following three members placed first, second and third, in the 16mm division of their Cottrell Competition. "Christmas", by Dr. A. Bell, "Playtime" by Mr. R. Mitchell, and "Wairakei" by C. Butterfield. Winners in the 8mm contest were "Happy Days" by J. R. G. Hanson, "Playtime and Wedding Day" by E. J. Stent.

**8-16 Movie Club, Philadelphia** announced their new executive, recently elected. President is Louis Sobol, and Leonard Bauer as Vice-Pres., Emily Thurman, Sec'y.; Victor Spilker Treas., and the Messrs., Bornmann, Henrick, Wright and Platcheck, directors. The club plans to enlarge their monthly publication, "Closeups", to four pages.

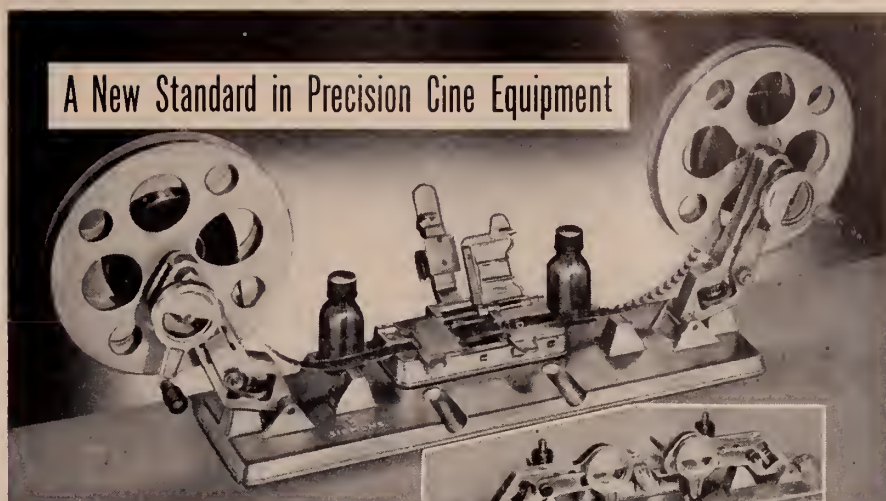
**Long Lake Camera Club, Kalamazoo, Michigan** will hold a Salon on March 14th, 1953, at the Portage School Auditorium at 8:00 p.m. The deadline for entries is February 21. Four trophies are offered in four classifications: Club, Scenario, Documentary and Family Films. The Long Lake Movie Club will be in charge of the judging. For entry blanks and more information contact the Michigan Council of Movie Clubs, Kalamazoo, 85, Michigan.

**Brooklyn Cine Club,** Brooklyn had their annual "Guest Night" last month. Films shown, were as follows: "Waters of Yosemite", by Chas Ross; "From Dawn to Dusk" by Ernest Wildi; "He Dreamt He Was Jimmie Durante" by James Stettin. Ben Haber offered "Cape Cod", and Herbert Erles submitted "Dear Marion".

Achievement Awards—1952 Home Movies Contest—First, "Dress Affair", John Harms, Glenbrook, Conn.

\*Second, "Last Straw", John Harms, Glenbrook, Conn.

\*This was listed incorrectly as a film made by George Valentine. John Harms made both films.



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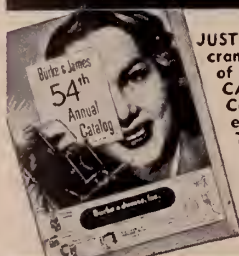
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## what others are shooting

★★★**THE KID**— 8mm black and white—100 feet; by Charles E. Howard.

This is one hundred feet of action, humor, pathos and Charlie Chaplin at his best. Seems that Howard is a very imaginative guy, because he took Chaplin's old film, "The Kid" and made an exact duplicate of this famous classic. It is complete even to the overexposed sequences which were part and parcel of the old Chaplin comedies and contains the jerky movements so familiar to films of that era. This reviewer and two others were completely deceived, and thought at first glance that Howard had merely made a film dupe of this old comedy. This is not so, of course. Howard plays the lovable little tramp, and an unidentified youngster plays Jackie Coogan's old part. The Keystone cop also scored.

Seems to us that Howard has plenty of imagination and we urge him to continue along these lines. If we keep repeating this over and over again, our readers must forgive us; we find it remarkable when a movie maker can pack so much into the short space of 100 feet. Howard has made a very funny movie, and Home Movies would like to see more of the same.

★★★**THE HOUSE AT FIFTY-TWO**—

★★★Frank Constantino, 8mm black and white, 200 feet. (scenario). A first film.

"Here is a film which I made in my spare time with the help of my friends. It deals with Russian spies who steal our "H" bomb, and then use it to threaten the American Government. This is my first photoplay—I hope you like it."

We liked it all right, Frank. In fact we think that you have a vast talent for making movies, and if you are as young as you look, (in the film) then you might have a very bright future—soon. But here is the plot.

An ominous looking gent enters a house, walks down to a basement room and confers with a fellow spy. They threaten Washington and declare that the entire capitol will be blown up by eight o'clock on a fatal night. Washington ignores the threat and when eight o'clock comes around, and no bomb, they turn to other matters. But the schemers set off the blast shortly afterwards and the chaos and killing is vividly shown on the screen. (Where did you get those clips Frank—8mm newsreels, hmmm?) At any rate, the Secret Service smell out the rats who are captured after a terrific struggle.

Here is a *fast* film. By "fast" we mean that it moves along very quickly, with the audience wondering what is going to happen next. How does he get this effect? First by good cutting, a variation of long shots, close ups and medium shots, and finally, he has a plot. That seems to be the minimum requirements of any film, and Frank Constantino has got it. The only criticism we can make is that his ominous characters do not look mean enough, because they are too young. Next time, we suggest that more mature players are selected so that the parts may be more believable. All in all an excellent film. If this is the first one he ever made, then Constantino should go far with his next ones. Stick to it.

★★★**GOD'S POINT LOBOS**— 400

feet, 8mm kodachrome. with musical score and commentary on tape. Made by Elmo W. Huffman.

This is a religious film, and the basic theme is the relationship between God and nature. The film opens with a church, a congregation, and a sermon. As the film unfolds, there are frequent flash-backs to nature shots photographed in and around Sacramento. For example, the huge waves dashing against the rocks is compared to the trials and tribulations of the early Christian martyrs who plunged headlong into adversity. In their own way, the Christian recognized a potent force and allowed themselves to be swept away with it—like the waves.

While this kind of thing has been done, over and over again, we feel that Mr. Huffman should study the requirements of his viewing audience, and then make a picture to fit these needs. With "God's Point Lobos" we feel that the idea repeats itself a little too often, and instead of being forceful it becomes sadly monotonous. The sound-on-tape used with the film was synchronized and provided ample background for the action—but the recording was fuzzy and indistinct, here and there. At the risk of becoming monotonous ourselves, we must repeat that any film must have a beginning, a middle and an end. The attention of the viewing audience must remain rivetted to the screen until the climax, near the end of the picture. If no plot exists, then there can be no interest, and the whole object of the film is cancelled out. We commend Mr. Huffman for his courage, his industry, and his idea. If he would do some cutting to tighten up the film, it would be vastly improved.



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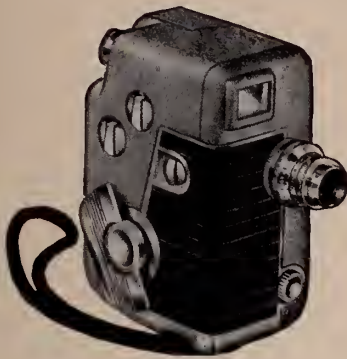
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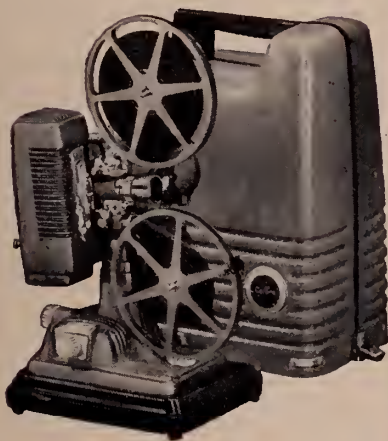
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## TIE A STRING AROUND YOUR FILM

Those who edit their own films should find this idea helpful. Editing is a tough proposition with just a small viewer. It is a problem of stopping the film and either clipping the sequence immediately or marking the film in some way. If you mark the film with a scratch or pencil dot, it means peering at the footage against a bright light.

This can be eliminated if you mark the cut areas with thread. Just stop the viewer at the proper spot and tie the thread in a sprocket hole. The film will still wind on the reel with no trouble.

After the reel has been marked for editing you can then unwind the reel, stopping at each thread mark, and cut the film apart easily and quickly.

In fact the system can be modified to the extent that each thread is numbered so that once the sequences are cut apart all you need do is match the numbers in sequence and the film is edited.

—Ernest Glueck, Chicago.

## BETTER TITLES AT HOME

A great many Home Movie fans expose, letter, and develop their own films at home. Often their titles do not come out as brilliant as they had hoped. The difference between the black tones and the white tones is not equal to that of the original. The home movie makers blame the film, the titles and even themselves when the real answer lies in underdevelopment.

If film is soaked in a desensitizing bath before development it can be inspected during development under proper safelights. By inspecting film during development, the Home Movie maker can judge the accuracy of his development times. If the film is not as brilliant as he wishes he may then leave it in the developer longer.

This is a solution which can be used BEFORE the developer. *It should not be mixed in developers which contain hydroquinone but used as a bath preceding the developer.*

The film should be soaked in the solution for three minutes, agitating the same as that done in the developer. The film may then be viewed 2 feet away from the proper safelight. Orthochromatic film requires a deep red safelight. Panchromatic film requires a deep green filter. Color film cannot be inspected under any type of safe-light.

Here is the solution:

Wood Alcohol ..... 8oz.  
Pinakryptol Green .... 1 gram  
Mix the Pinakryptol Green with 8

# MOVIE

oz. of water. Combine the Pinakryptol Green solution with the 8 oz. of wood alcohol. This makes a stock solution. Use 3 or 4 oz. of the stock solution to  $\frac{1}{2}$  gallon of water as a pre-developer bath.

—Augie May, Chicago.

## CHRISTMAS TOYS

What happens to children's Christmas toys? I wanted the answer to this question. I kept a daily motion picture record which was made into a really funny film. This is what I filmed:

CHRISTMAS DAY: Junior has so many toys he has a hard time deciding. He releases an old spoon which he's been using all year to try all his toys. 2nd DAY: Toy elephant gets broken. Played with toy car once. Played with



Jet airplane once. Played with old spoon twice. Managed to loose pop-up book.

3rd DAY: Toy car now broken. Played with old spoon five times today. Jet airplane demolished during forced landing as mother stepped on landing field unexpectedly. Refuses to play with pop-up book.

4th DAY: Toy elephant gored to death with old spoon. Spent rest of day playing with old spoon.

5th DAY: Pop-up book beaten to pieces with old spoon.

6th DAY: Seems quite happy. All toys gone. Spends time playing with old spoon.

If you are the sometimes proud parent of an off-spring between 1 year and 4 years this will probably be the pattern for your Christmas. It's worth recording on film. You'll get a kick out of looking back in a couple of years. If the film is edited with titles much as I've given them here, you'll get a lot of laughs.

—George Welcome, Plainfield, N.J.

## VETERAN'S HOSPITAL

The wounded veterans in government hospitals are a loney group of men. Many patients have been bed-ridden since World War I without receiving more than one or two visitors a year.



We might forget that these men fought for our country and were wounded in its service. The important point is that they are lonely human beings. I wanted to do something to bring fresh interest to their bedsides.

These men can take only so much of the physio-therapy . . . the jig saw puzzles and knitting needles, before they check out. I went to the veteran's advisor at the hospital telling him I'd like to help. The only skill I had to offer was a skill in motion picture camera work.

I went to the Veteran's Hospital once a week. At first I brought some of my old films and some I'd borrowed from friends. I showed the films to the men. After the showing we discussed how the films were made. We began to lay the ground work for making films.

Soon I brought my camera and we discussed the operation of cameras and films. After I was certain the men in the ward knew how to use the camera we got together and wrote a script. The script was written so that all action took place inside the ward. The men were eager and interested in the project.

The script was quickly written. Its actors included the nurses and the doctors. Next week I brought my camera, film, and lights. I supervised and arranged the lights in accordance with the men's directions. The shots were made by the patients themselves. They composed and directed the action.

Stationary shots were made by the men in bed. Dolly shots were made by the men in wheel chairs. Every man in the ward had a chance to shoot.



# IDEAS

The film was developed and then I brought it back to the ward and projected it. We discussed editing. The men edited the film and we showed the film at a premiere the next week.

The idea was so popular that the program is now being considered as being suitable for hospital-wide use. If it is, I'll gather together a few old 8mm cameras and start a hospital camera club.

—Leonard Lynn, Manchester, N.H.

## NEWS OF THE YEAR

I began the new year with a lot of miscellaneous footage I couldn't find a way to use. There were shots of my wife gabbing with the neighbors over the back fence. I had footage as the family plodded its way up the mountain on a recent hike. There was some stuff on swimming, cooking and even a few feet of the dog burying a bone.

I wanted to whip it into some kind



of reel which would keep the film together as a memento of our year. The shots as they were, held no interest to anyone but the family. I had hoped to get them into some form which would have greater interest.

That night I went to the local movie. A short subject was playing along with the feature film. The short subject "REPORT TO THE NATION, 1953" was just the inspiration I needed. I hurried home without waiting to see the feature.

In a short time I had written a humorous news-style script which carried all of the footage as important national news. The film opened with a shot of a news commentator, the very popular H. V. Neverborn. The film was silent and his voice supplied the subtitle material. The film was titled "REPORT TO THE BERGERS, 1953".

—Ralph Berger, Pawtucket, R.I.

## HAPPY NEW YEAR!

It is morning. A gorgeous, glorious 2nd day of January, in the year 1953. Our Hero rises, jumps out of bed, happy to welcome the second day of the new year.

He shaves and hurries down to breakfast. His wife notices his gay mood. In answer to her comment on this, he reminds her that he has a great resolve to start the new year with a smile. She brings coffee and the morning paper.

On her way back to the kitchen she



turns quickly, as if she had heard a crash. Her gaze meets our Hero, coffee cup dangling limply from one finger, the coffee spilling over the morning paper. Our Hero's face tells us he's seen the most horrible kind of news. As he notices the startled expression on his wife's face he points sadly to the paper's headlines: "TIME TO FILL OUT INCOME TAX".

The scene fades into the living room where our Hero is busy. Sheafs of paper, pencils, paid bills and tax forms as our Hero tries to find the correct place to begin. We read: "If you earned \$3,000 and have 3 dependents then add section A to 30% of section D . . ."

Our Hero seems unable to find his proper station in life as designated by the Bureau of Internal Revenue. The scene slowly fades out as the clock strikes noon.

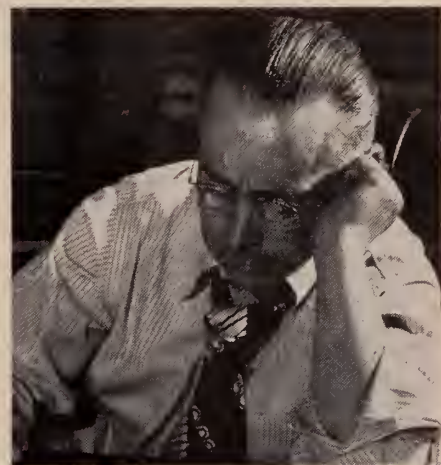
The scene fades into the same room as the clock strikes 5 p.m. Our Hero, Hundreds of cigarette stubs smoldering around the ash tray, groans in agony. A close-up reveals that not one column has been completed although several have been erased so many times the paper is worn away.

Our Hero sighs, picks up the forms and information and races from the house. We see him depositing the forms with a local "tax expert". Our Hero comes home to relax feeling

confident now. Another has shouldered his worries.

The scene changes to the office of the "tax expert". He is in a pose identical to our hero. Cigarette butts litter his table. He stops, picks up the pile of tax forms and information and carries the data to his "tax consultant."

The tax consultant repeats the action by failing to solve the problem and ending up carrying the tax forms to his friend. We switch back to our hero reading the evening paper at home, in clear comfort. There is a knock on the front door. Our Hero opens the door. A friend of his is



standing there arms loaded with papers.

"Could you help me with this income tax?" he asks.

"Come in. I'll help you if I can" is the reply.

"It's not mine," the friend says, "A friend asked me to help him."

Our Hero looks at the tax form his friend carries. It belongs to our Hero.

—C. C. Jordan, New York.

## CITY AT WORK

Our cinema club has been trying various ideas as club projects to stimulate interest in motion picture work for all members. Our recent club project has proven so popular that I thought other clubs might find it of interest.

We are filming a story which will show our "CITY AT WORK". Each club member takes a different phase of the industry and prepares a 3 to 5 minute script of the photographic highlights of the work. He then films the story showing the kind of work, the products involved and the men it employs. The city companies are behind the project, and many firms are donating film and money.

When the films are completed we'll edit the various segments into a 30 minute film which should really boost our town. It will work hand in hand with the local Chamber of Commerce in telling America about our "CITY AT WORK".

—Ralph Van der Veer, Boston.



reeling the

# RAINBOW

By KEN KRAUSE



Columbia Studios used their first Super Cinecolor film for a musical: "Sunny Side of the Street" starring Jerome Courtland, Terry Moore, and Frankie Lane. This color film is appropriate for musicals because of its warm coloring, says the author.

MANY times in the past, movie amateurs have asked, "Why don't the studios use Kodachrome or Ansco for some of their color movies?" Some of the amateur footage has actually been as good as that appearing on the neighborhood theatre screens as far as camera technique and shots are concerned; consequently, the amateur movie maker has often wondered why this film has not been used long before now.

One big reason the professional

studios were interested in using amateur film in the first place was that the price was much less than such color work as Technicolor. But there was still a bigger reason the studios never touched the two processes used by amateurs until just recently. First, the color balance in the two processes might shift . . . a very important factor to the professional producer. The picture might have a scene in which the star would drive up in a red con-

• See "RAINBOW" on Page 17



Warner Brothers' first movie using their Warnercolor was "The Lion and the Horse." Steve Cochran was the star of the outdoor type of film and the audience liked the picture as well as the new color.

Ansco film is used to great advantage for outdoor epics. Metro-Goldwyn-Mayer proved this in their first Ansco Color film, "The Wild North." Ansco film is suitable for outdoor films because it leans toward the cool colors.

## Movie Quiz

By ARTHUR MARBLE

*Q. What is pictorial continuity?*

A. Anything that flows smoothly and coherently may be said to have continuity. A written story that is properly developed and travels from one incident to another in an interesting manner has good continuity. Likewise, a series of related motion picture sequences logically developed and properly joined together, may be said to have good pictorial continuity. All worthwhile story films have this quality, and without it, a story is either dull or unintelligible to an audience—sometimes both.

*Q. Why is the sequence so important in pictorial continuity?*

A. A single movie shot by itself is often meaningless. It is only when a related group of shots are put together that we have the basic unit of story action in a motion picture—the sequence. It consists of all the different kinds of shots that are common to movie making: long shots, medium shots and closeups which correspond to the manner in which things are seen in actual life.

*Q. How can I tell when to shoot a long shot, medium shot or closeup?*

A. While most scenic views are long shots, they have a definite place in dramatic action, too. Long shots are used chiefly to introduce or establish a place or situation. Just as in real life—first impressions of places are often distant views, so the natural way to present many subjects in films is in long shots. The medium shot provides a transition between a long shot and a closeup and helps to give the audience a more detailed view of the subject. The closeup—a shot too much neglected by amateurs—really brings the subject up for close scrutiny and presents an opportunity to impress the audience with dramatic force.

The distances selected for these different shots are not fixed but they are purely relative. There are naturally gradations of all these, ranging from extreme long shots to conclusive closeups. For all practical purposes the medium shot starts with a full figure shot of an individual. Anything nearer than this would be termed a close shot.

While a logical development of a sequence might well be from long shot to medium shot to closeup, still there is no reason why this order must be followed slavishly; indeed if all the sequences in a film followed this order the result might be monotonous.

*Q. What is a re-establishing shot?*

A. Sometimes to make for good con-

• See "QUIZ" on page 27



*how to use*

# INSERTS *and* CLOSE-UPS

*Any subject will benefit from a variety of angles. Three shots, made separately, (see cut) can provide smooth continuity and tighten up a loosely edited film.*

By CHAS. ANDERSON

There's a good chance that your own films could use some special treatment.

No, we don't mean moth-proofing. Almost everything else can happen to movie film, but moths have fortunately not developed a taste for it. Nearly everyone's summer films call for two old, reliable movie vitamins: Editing and titling. And if you are extra anxious to put on a good show, you may also prepare notes for a running commentary and even select a few records for background music.

Still another method of perking up your recent footage is found in filming inserts and close-ups. These extra shots are cut into vacation movies to help tell the story more smoothly and explain action. But special filming will be discussed later, after we've looked over the simpler methods of making a good evening's show from "just movie snapshots."

The more generously you exposed film, the more opportunities there will be for improving your films with editing. But even a very few rolls can take on a new smoothness in the hands of a clever editor. It all depends on knowing what to look for — and having the will-power to take out what shouldn't be in the final picture. Sure, color film costs about a dime a foot; but leaving in the fogged footage, overexposed scenes, etc., it like leaving one bad apple in a barrel of good ones. Your good shots deserve to be kept in only the best of company.

Editing isn't all the negative operation of taking out scenes. It's also a positive one that makes the good parts even better. Most of your vacation film will be a straight narrative of what you saw and did. Therefore, you won't want to shift scenes around to such an extent that the different spots you visited are seen out of order. The main continuity must be preserved. But when a sequence is made up of

many shots of the Grand Canyon, games on a lakeshore, or a rodeo, for instance, the sequence may be improved considerably by some changes. If you took several close-ups of someone repairing a motorboat before you moved back for a longer view of the boat and the dock, it may be well to put the long shot in first to set the scene.

Probably the most common editing fault in vacation films is a tiresome cutting back and forth between different activities in one area. Each day shots may have been taken of swimming, picnicking, and playing ball. If this order is repeated four days in a row, each activity will be seen four different times. A much better plan is to "cheat" a little on the continuity and cut together all similar action occurring in one place. In our example, this would be done for the swimming, the picnicking, and the ball games. Too much variation in the weather on different filming days or changes of clothing may give away your editing secret, but you should consider cutting together similar actions whenever possible.

"Tightening up a picture" refers to trimming it down to a minimum length to keep an active pace in the story. Quite often whole shots need not be removed to prevent a picture from "dragging," but only a few frames from each shot. You may have used too much film in photographing some beautiful settings, and your picture just comes to a halt when that part arrives on the screen. A good remedy is simply to snip off a few frames from each over-long shot. Project the sequence again and study the effect. Perhaps another trimming may be indicated, but don't be afraid of sacrificing a few frames for the good of the whole film. A good shot, like a good guest, doesn't overstay its welcome.

When editing action, it's often dif-

ficult to spot the exact locations to make cuts. If you work by the trial-and-error method, you may find yourself with an overload of splices in some very short lengths of film. And the racket made by the splices traveling through your projector may sound like Little Junior loose with his repeating cap pistol. An editing device to help you avoid too many trial splices is a simple grease pencil. A China Marking Pencil, as one brand is called, can be used to mark a film at the editing table. Then it is projected, and the experienced movie maker can pretty well see the cuts as they'll finally appear by their being marked in pencil. A soft cloth easily removes the lines afterwards.

Suppose you are cutting a scene of a sandlot baseball game. You have photographed similar actions from different positions and now wish to trim the footage so that a smooth, continuous stream of action appears on the screen. Judging the exact place to cut is a tricky matter, and so grease pencil lines are made over those frames you consider taking out. Project the film again and see if each shot gets over its point in this trial length. A few practice sessions with this method of marking cuts will train your eyes to "see" the finished cuts as they would appear. It doesn't take long to learn to cancel out the pen-

• See "INSERTS" on page 23



*The close-up, (center) made at the end of the days' boating, was cut in right after a spill from the aquaplane and ties the entire sequence together.*



# 2 FILMS *and how they rate*

*Here is an unbiased test of two popular films, made under various conditions. Both rate very well, when applied to specific subjects for which they were manufactured.*

By ELI RESSLER

THE movie maker living in this country has his choice of many kinds of film. There are slow, fine grain pan. films, ortho films, high speed pans, infra-red, three kinds of color film, and a variety of special clinical films. Lately a few new ones have been added to this list, but let us remember that high speed doesn't walk hand in hand with fine grain and high contrast. We can't have everything. If the emulsion is slow, then we can expect fine grain with good contrast, if it is fast then it must be more grainy, and soft in contrast.

Two new films have lately appeared on the market. One is DuPont's high speed No. 931 and the other, an emulsion sold by Kin-O-Lux, New York, called "Gold Seal Special". Both are very fast, with a few slight differences inherent in each.

The DuPont film can be processed in any commercial laboratory—the Kin-O-Lux must be sent to New York for processing.

DuPont No. 931 is said to be a high-speed pan. film manufactured so that it produces high emulsion speed, coupled with very rapid processing. The emulsion is hardened so that temperatures of 125° F. will not harm the film. This means that it can be processed in warm solutions which in turn cut down the processing time. It contains the standard anti-halation safety base, and may be developed as a negative or a positive — depending upon the demands of the work at hand. Rated emulsion speed is 125-160 in daylight and 100-125 tungsten, when the film is to be processed as a positive. When the film is exposed and developed as a negative, then the speeds vary considerably: 80 in daylight and 64 tungsten.

Obviously a professional film, DuPont's No. 931 has been used in the Los Angeles area by newsreels and television cameramen to cover assignments where the light is very poor. Some claim that the film is grainy; others say, just as definitely that it is not. We have seen it and think it is quite acceptable.

But the proof of the pudding is in

the eating, so Home Movies procured a few rolls of the DuPont stock, and a few of Kin-O-Lux "Gold Seal" and assigned Eli Ressler to check both films, by using them under actual amateur conditions. He was instructed to use no supplementary light when exposing the films. Standard house lighting or illumination found on the streets was used—and nothing else. He shot two hundred feet of each, and here is his story. But before we see what Ressler has to say, we suggest that the DuPont film lends itself to many variations in processing because of the extremely hard emulsion. Readers who like to experiment have a new field ready for much private research. Amateurs can work with the Kin-O-Lux "Gold Seal Special", try various types of light and then relay any special instructions to Kin-O-Lux in New York, who does the processing.

But here is Eli Ressler's story and his experiences with both films.—Ed.

"Ressler, here are two rolls of film. I want you to go out and use them, then bring in a report on their characteristics." That's what the editor of Home Movies Magazine, said to me, and that was my assignment. So I started out with two 100-foot rolls of 16mm film; DuPont 931, and Kin-O-Lux Gold Seal, and here are the results of my tests.

## KIN-O-LUX GOLD SEAL SPECIAL

Sold by Kin-O-Lux, is undoubtedly the fastest movie film on the market today. It's a "pan" type film, unusually sensitive, and has a Weston Tungsten rating of 225. It's available in both 8mm and 16mm.

If you've ever wished that you could whip out your camera at an unexpected moment and shoot some pictures of an exciting event without having to take time to set up a lot of floodlights, this film is the answer to the prayers of an eager-beaver shutterbug; that's just what can be done with Kin-O-Lux's Gold Seal Special.

I tested this 100-foot roll of film under lighting conditions so poor that I couldn't even get a meter reading.



DuPont No. 931    Kin-O-Lux Special

I took pictures of a girl sitting at a piano in a living-room, and the only light came from a 75-watt bulb in a floor lamp—no floodlights, no nothing—just that 75-watt bulb. I took the pictures at 16 fps, with a lens opening of f1.9. And when I saw the results, I could scarcely believe my eyes. The contrast of black-and-white was sharply defined, as punchy as if I had used a battery of floodlights.

This film was so surprising by actually doing what Kin-O-Lux claimed it would and could do, that I got quite excited about it and decided to give it a real acid-test.

I tried it out in a kitchen with the only light coming from a 50-watt bulb in a ceiling-light covered with frosted glass. I took films of a housewife washing dishes at the sink. I used a lens opening of f1.5 at 16 fps. And again, when I saw the results, I could hardly believe it. There she was, washing her dishes, and the pictures were just as sharp as if floodlights had been used.

This Gold Seal Special film is so sensitive that it would be impossible to use it in daylight, or with strong floodlights. Everything would be overexposed. This film is to be used primarily for extremely poor lighting conditions. And for this, it certainly can't be topped. It does all the things that Kin-O-Lux claims, and a few things more, on its own.

• See "FILMS" on page 25



# The Invader

By LOUISE SEATON

*This short drama may be filmed on a single 50 ft. roll of 8mm or 100 ft. of 16mm.*

1. C.U. Hand throwing dice.
2. M.S. Three men in a dice game, Gordon and Milt who are friends and Bob who is an "outsider."
3. C.U. Bob gets angry because he has lost in the game.
4. C.U. Gordon and Milt laugh at his discomfiture.
5. C.U. Bob, who can stand it no longer, gets up and leaves the game.
6. M.S. Bob leaving in disgust. The other two continue laughing.
7. M.S. Bob approaches a policeman and complains:
8. C.U. Title: "I want some crooks arrested—they're using loaded dice!"
9. C.U. Policeman listens carefully.

FADE OUT

10. M.S. In court, Gordon and Milt are charged with fraud. They sit waiting to appear before the judge.

11. M.S. The judge sits behind his desk completing another case.

12. M.S. The arresting officer is talking to a clerk of the court.

13. C.U. Title: "These men are friends. They won't tell who owns the loaded dice!"

14. C.U. The clerk speaks with reassurance.

15. C.U. Title: "Judge Wilson will solve the problem—he always does."

16. C.U. Policeman shakes his head—he is still worried.

17. M.S. Judge Wilson calls the two gamblers before him. The officer is witness.

18. C.U. Judge speaking to the men:

19. C.U. Title: "Did this officer show you a search warrant before he took away your dice?"

20. C.U. Both men shake their heads.

21. C.U. Judge looks at the policeman reproachfully.

22. C.U. Title: "Don't you know that's illegal? Return the dice to the owner at once!"

23. M.S. Policeman reaches for the dice and holds them out. Gordon takes the dice without thinking.

24. C.U. Judge pointing to Gordon:

25. C.U. Title: "You are the guilty one!" (To policeman): "Release the other prisoner!"

26. M.S. Milt leaves the scene and Gordon stands, with head bowed, awaiting judgement.

The End



*The medium shot, which should follow an establishing shot, sets the mood of the film. Choose a dramatic shot of your subject to retain the impact of the story.*

## you can write YOUR OWN SCRIPT

(FIFTH OF A SERIES)

By JAMES RANDOLPH

*This is the fifth in a series of articles on script writing by James Randolph. Written especially for the amateur movie maker, the ideas presented can be applied to any type of script—amateur or professional.*

**N**OW for a few practical examples on how to incorporate a gimmick, or springboard in your scripts.

The Hollywood writer knows very well that he must have a "hook" or else his story will not sell, and there is no mystery about it. It is simply a recognition of the fact that in writing a story, we have to start with something. Story ideas do not come from nowhere. Something—a character, a situation, a device, a setting—some sort of initial idea has to be present to give the imagination something on which to build. Give an experienced writer a springboard, and in five min-

utes he will have built up some sort of story. Without the gimmick he might flounder around for hours.

Every amateur movie maker can simplify his task of writing stories for his own films, if he realizes and puts into practice two essential ideas:

1. To write a story, you must have an initial idea or peg on which to hang the rest of it.

2. The idea, considered by itself, need not necessarily be earth shaking.

The second statement may surprise some readers—surely one can't write a good story without an initial idea of unique and remarkable value! Naturally, if one *can* start out with an idea of world-shaking originality—fine. Nevertheless, a terrific springboard may prove to be the sort of idea which leads nowhere, whereas a mediocre gimmick may turn out to be the first

• See "SCRIPT" on page 24



# CONSUMER REPORT...

By JAMES RANDOLPH

## *Sound Movie Synchro Tape*



You can have synchronized sound by coupling your present projector with a tape recorder.

Last week Home Movies technical staff tested the Revere Sound Movie Synchro Tape system by adding music, music and narration to 800 feet of 8mm film, and 1600 feet of 16mm film.

The idea consists of a tape recorder, projector, and a special tape made available only from Revere. Similar to other brands, Revere's product is scored with a series of parallel vertical lines on the shiny side of the tape.

With the projector in motion, the tape is synchronized to the machine by co-ordinating the pulsating illumination emanating from the projector lens—and here is how it is done.

Take any tape recorder operating at  $3\frac{3}{4}$  inches per second. Take any projector and project any film. The light, spilling from the projector and guided by a metal reflector on the lens will strike the parallel lines on the backing of the tape, and these lines will appear to move with the travel of the tape. When the speed of the projector

is adjusted in either direction, the vertical lines on the tape will seem to remain perfectly still, (although the tape is still moving). When that happens the projector and the tape recorder are in synchronization and that is all there is to it.

Revere supplies the kit, which includes a roll of tape (600 feet, scored) a synchro-reflector for the lens, marking tape and directions. Entire outfit sells for \$7.85 and includes everything necessary to do a complete recording job.

The light has a stroboscopic effect on the tape lines and that is the reason why an adjustment of the rheostat will make the line appear to remain stationary. But let's start from scratch and go through each step.

1. Attach snap-on reflector to barrel of projector lens, and bend it slightly downward. Snap on projector light, and make sure that this illuminates the tape as it lies between the recording head and the take-up reel. Check and see that the projector throws a full image on the screen

and that the metal reflector is not interfering with the image.

2. Start the tape-recorder and examine the vertical lines as they pass by. If the lines appear to be veering to the right, increase the speed of the projector; if they float to the left, decrease the speed of the machine. Mark the spot where the rheostat is adjusted, and use this as a reference for later use. This operation should indicate that the projector is operating at 18 frames per second.

But in order to achieve perfect synchronizations, two cues are needed—one on the film, and one on the tape. Place the tape cue-mark where it is illuminated by the film cue mark, and this way synchronization is assured. It should lie somewhere between the recording head and the take-up reel.

3. Make a synchronization mark on the film by piercing it with a pin or needle, six inches ahead of the opening scene or title. Then thread the film into the projector with the pin-hole ahead of the top sprocket.

4. Start the projector and wait for the flash of the pinhole. As soon as this appears, start the recorder instantly. Now record the music or narration. (Check the scored lines on the tape during the recording session and make necessary adjustments to the rheostats when drifting occurs). If this is done perfect synchronization is certain.

*Ideas for new uses, new effects, how-to-do-it articles on sound and other reader aids are now in preparation. Home Movies will publish these in the near future.—JR.*

*Left—Set-up of projector and recorder, showing metal shield on lens. Here operator is synchronizing speed of projector with travel of tape by adjusting rheostat on projector. Below — Light from projector is aimed at the tape on recorder.*





## RAINBOW

• Continued from page 12

vertible, followed by a shot of him getting out of his car, photographed from a different angle. These two scenes may have been filmed a week or more apart and sent to the laboratory for processing at different times. Therefore, after the picture was edited and you saw it on the screen, the convertible would drive up and stop, the camera angle would change and the star would open the car door . . . but something had happened! The red convertible had changed shades of red. Maybe it would be lighter or darker, depending on the conditions under which the film was exposed. The reason for this was that the amateur process incorporates all three colors, yellow, magenta, and cyan, on one strip of film, while the professional process uses three separate films, one for each individual color. Therefore, in the Technicolor process it was easier to control the colors because you controlled one strip of film at a time; while the amateur processes you were trying to control all three colors at the same time. Sometimes one color would be "on the nose" while the other would be off; for example, the yellow would be perfect all through the scene while the cyan would be off color. The color quality of sunlight constantly changes from hour to hour and from day to day.

This gives you some idea of how difficult it was, not many months ago, to control the color film where all three colors were on the same strip. In the last year or so, many improvements have come out in the controlling of colors, both in Kodachrome and Ansco. The Eastman Kodak Company was the originator of color film for the home movie camera and more recently has been manufacturing commercial Kodachrome for use exclusively by professional cameramen associated with commercial 16mm studios. Commercial Kodachrome is a single film incorporating all three colors. This film is easier to control and leans more or less to the pastel side in color and when duped on Kodachrome dupe stock becomes brilliant again like the regular Kodachrome movies. The processes at the laboratory are watched with the utmost care to see that the color processing is strictly "in bounds." Combine this with a knowledge of color quality of outdoor lighting and the footage on that red convertible would be just as red today as it was when the first scene was processed a week or months ago.

Commercial Kodachrome is made in only 16mm widths. However, Kodak manufactures the 35mm movie footage for the new Super Cinecolor Corporation. Kodak is also the manufacturer of Kodachrome.

Hollywood has turned out several successful color films using the New Super Cinecolor. Columbia Studios made a great hit when they used it for the first time in a Frankie Lane movie entitled, "On the Sunny Side of the Street." A total of eight films have been released in this new color process. As a group, the studios are very pleased with its color brilliance. It is especially suitable for musicals because of its fresh brilliant color.

In fact the Hollywood producers as to date seem to have selected Kodachrome for their musicals and for their outdoor epics they use the Ansco film. The Kodachrome leans toward the warm colors while the Ansco leans toward the cool colors.

Ansco has a beautiful film entitled "The Wild North." This film released several months ago was filmed by the same group that made the great hit "King Solomon's Mines." "The Wild North" was filmed mostly on location in Idaho with stars Stewart Granger, Wendell Corey, and Cyd Charisse. This is the first time a major studio filmed a high budget picture using Ansco. Metro-Goldwyn-Mayer Studios have been experimenting with Ansco for the last several years and they turned out a job in "The Wild North" to be proud of.

The Warner Brothers film called Warnercolor is a member of the Kodachrome family. Warners have turned out a fine film using their new color in "The Miracle of Our Lady of Fatima." Warners have turned out several color films using their new process. "The Lion and the Horse" was their first Warnercolor film and it was an outdoor epic. They have turned out several top budget musical productions using their new color.

Arch Oboler put Ansco to work in his latest film, the first feature length third-dimensional production.

One of the biggest advantages in the studios using the Ansco and Kodachrome films is that they fit into any standard black and white movie camera. There is also an advantage in the fact that they can be processed in the studio's laboratory. Using the Technicolor film requires a special Technicolor camera and special developing process that can only be done by a Technicolor laboratory.

So in the near future you will be doubly interested when you attend the movies and see more and more of these color films that have turned professional. They are making good and it is going to be a challenge to the amateur to see if he can create as good color, or better, than the professionals.

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# How to choose sound projection equipment

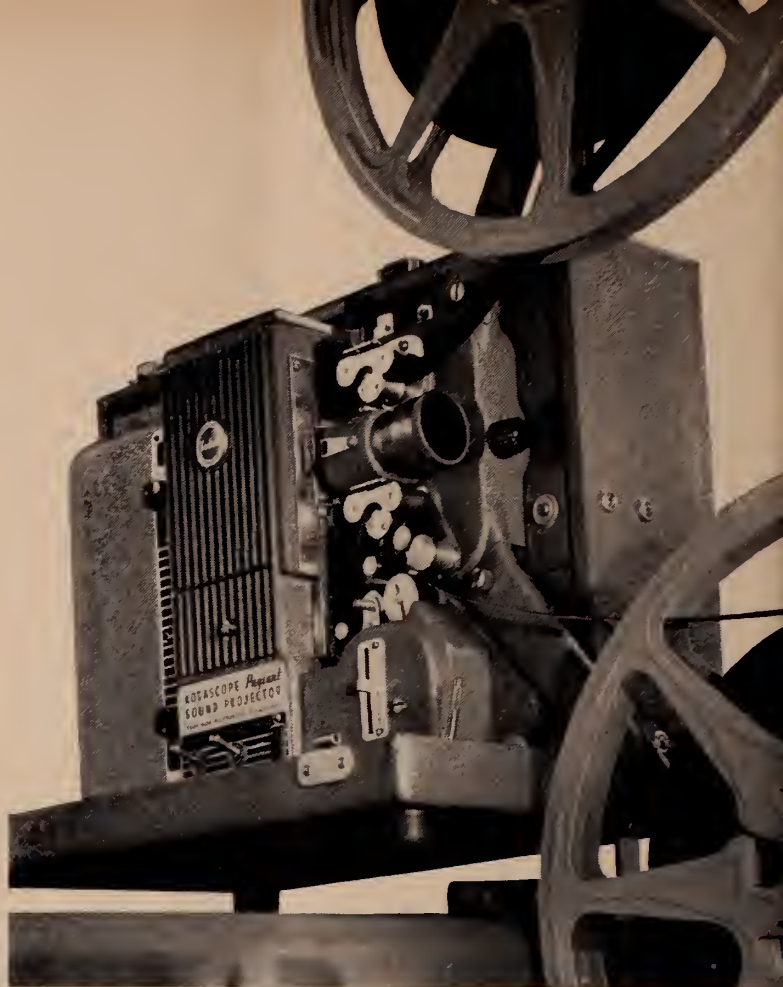
Considering a sound movie outfit for home entertainment, to facilitate school educational programs, for the projection of religious films in your church, or for training or selling in your business? Then you'll want equipment of convincing performance and complete dependability under the widest variety of operating conditions. In selecting your projector, it pays to know what to look for . . . whether you are buying for your own use, or have been consulted as a photographic expert by your local PTA, club, church, or business associates. Check on the factors listed on this page—and you will find that the Kodascope Pageant Sound Projector provides the right answers—every time:

## LOOK FOR:

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Need for Service

**Check Portability:** Light weight, ease of packing and carrying are definitely desirable. The Kodascope Pageant Sound Projector, complete with speaker in an attractive carrying case, weighs but 32½ pounds.

**Check Adaptability:** For large audiences in large halls, or for difficult acoustical conditions, the Kodak Multi-Speaker Unit is available—3 extra speakers in matching case (shown below). List price, \$92.50.



The Kodascope Pageant Sound Projector, 16mm.

**Check Ease of Maintenance:** Experts have listed over- and under-lubrication as the two major causes of projector loss of use. The Pageant, and only the Pageant, has permanent lubrication built right into a 16mm. sound projector!

**Check Tone Quality:** The Pageant audio system is built to high fidelity standards, delivers 7 full watts of distortion-free power.

**Check Reproduction Fidelity:** Sound should be "focused," too. The Pageant's Fidelity Control permits easy sound focusing to the emulsion side of the film, whether it's "up" or "down."

**Check Tone Control:** The Pageant's full range tone control permits the bass and treble tones to be balanced to audience size and likes.

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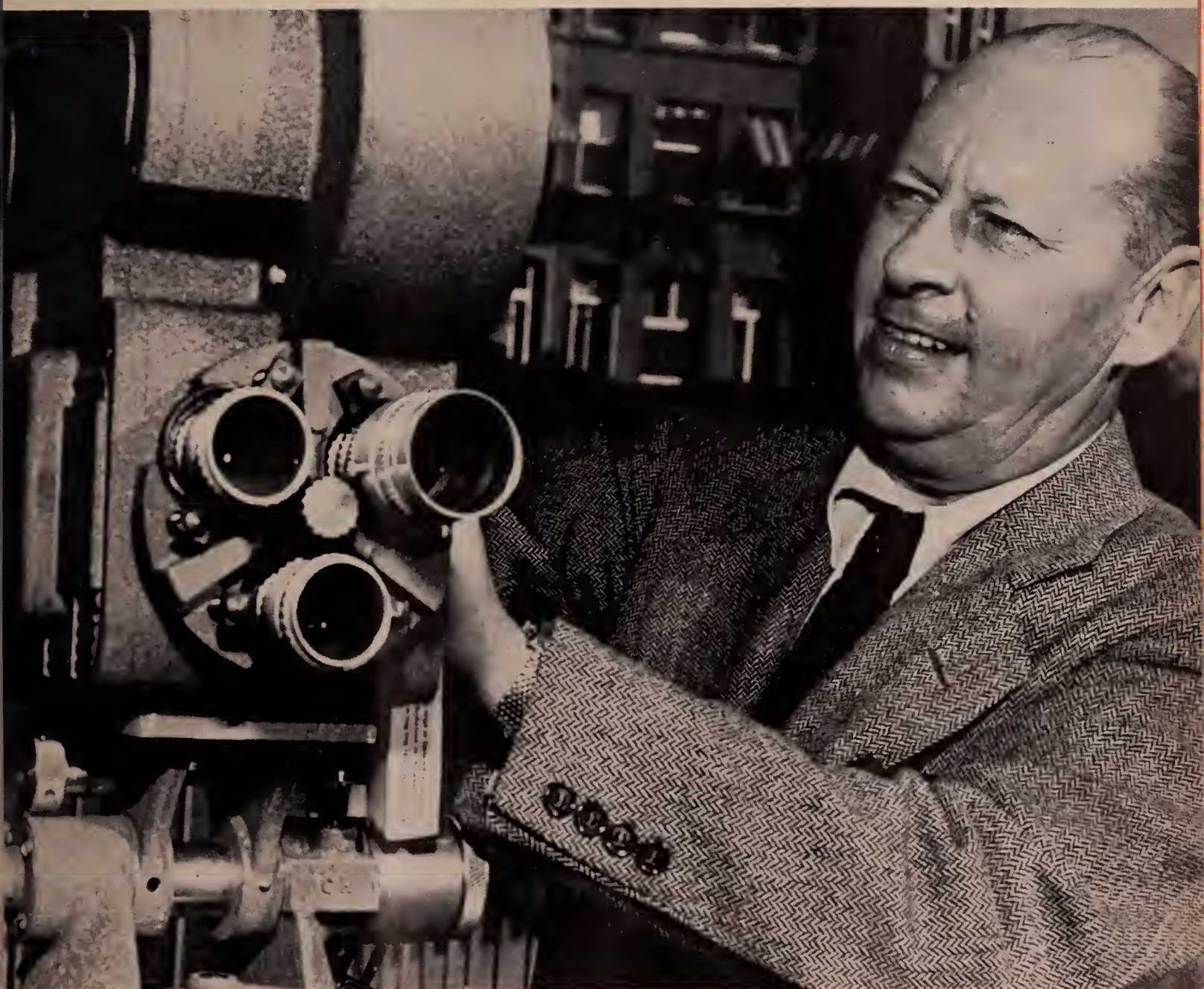
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professional

# CINE PHOTOGRAPHER



Russell Day—Newsreel Cameraman

• NEWSREELS BY MOVIE TONE • THE SHORT FEATURE FORMULA



# NEWSREELS

*A Veteran newsreel cameraman tells how to shoot professional newsreels, where to send them, and how to sell.*

By HENRY PROVVISOR



WE have excellent coverage all over the world," said Arthur De Titta, supervisor of Movietone News for the Pacific coast. "but we will always buy footage taken by anyone who is on the spot when the news breaks."

He said that some of the outside footage purchased by Movietone News has been very good, mostly; some very bad and he listed several rules as a guide to those who consider submission to Movietone, when the occasion arises.

1. "Don't pan unless it is absolutely necessary.
2. Shoot at 24 frames per second and use a tripod if possible.
3. Include a dope sheet listing each shot in sequence, and the location. Describe the type of shot, get names of individuals in the sequence, and include any information pertinent to the story. Include an establishing shot.
4. 100 feet is the minimum, but shoot more footage if you feel that the story justifies the extra length.
5. Determine best transport and get the film away as fast as possible; then advise Movietone, how the package is consigned. (Air express is usually best).

Asked about payment for spot news and disasters, De Titta said that they pay \$1.00 per usable foot. In other words, payment is made on *usable edited footage*.

"But if the stuff is sensational and we do not have anything like it, we might go to \$1.50 or \$2.00", he said.

Actually they will pay top prices for exclusive material, but it depends upon the need and the importance of the story.

"What kind of stories would you want—and how can we determine the news value of an event?" we asked him.

He said that the evaluation of the news was a matter of experience, and that the best idea is to shoot first, and ask questions afterwards—within reason of course.

• See "NEWSREELS" on page 31

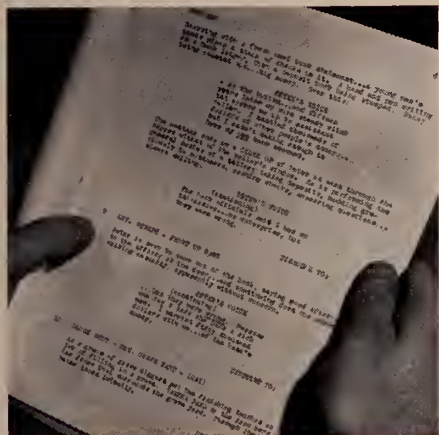




# formula for making THE SHORT FEATURE

Said to be the best of all the short dramatic films, here is a pictorial analysis of Rene Williams' 12½ minute film, "If Memory Serves"

By L. L. ROWE



Rene Williams is an independent producer in Hollywood who has successfully made a series of 26 short films named "Invitation Playhouse"—using his own formula.

Currently being released in the California area and New York, these films are an important departure from the conventional TV type of entertainment. They are different because they only last 12½ minutes, and they are vastly superior than the average TV film. Made for national viewing, they have all the elements of good drama, sustained and resolved in the short space of 12½ minutes.

This demands a high calibre of writing skill, tight photography, ruthless cutting and ultra-direction. Rene Williams has achieved just that, but it didn't happen overnight. Before the series was started, Williams calculated every factor which might cut the shooting time and investigated all time-saving methods of production until he had a formula which would apply to the series. Then he went ahead with the job.

"The story is the most important phase of this kind of production", Williams said. "You must have a fast-paced narrative with a logical ending, otherwise there is no point in beginning. We prefer the twist ending in our scripts".

"If Memory Serves" is a typical Williams production. It contains seven

• "See 'FEATURES' on Page 29



Illustrations from Rene Williams' "If Memory Serves" broken down into seven definite sequences which make up this 12½ minute short feature.



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## 16mm. PROGRAM FILMS

*in review*

### THE LONGHOUSE PEOPLE

**EDUCATIONAL.** Sound, 22 min., color. Rental, sole. Produced by the National Film Board of Canada.

**Users:** Elementary and high school social studies, language arts and reading.

**Content:** Shows some of the rituals still practiced by Canadian Iroquois Indians. Introductory sequences depict an Indian against the sunrise speaking a prayer of thanksgiving to his Creator. Sub-titles translate the prayer. Following scenes demonstrate and explain the modernization of the Iroquois; today some 1,200 have not yet taken the white man's ways and Christian religion. These holding to the ways of their ancestors are called Longhouse People. A Rain Dance demonstrates a petition for rain. After a large harvest, the Corn Dance is depicted in the Longhouse. An old chief on his death bed requests the False Face Ritual for healing the sick, and False Face Society members enter his room performing the noisy, grotesque squatting dance. The chief is comforted, but dies. The people sit in the Longhouse as a leader chants a Condolence for a Dead Chief, and an old man plays a plaintive strain on a wooden flute. Immediately after the mourning, a new chief is installed and the people celebrate.

**Comment:** An unusual, possibly unique, film in its intimate photographing of interiors, rituals, work, and even death. Color film is used to its best advantage, and audience interest will be held throughout.

**Distributor:** Encyclopaedia Britannica Films, 1150 Wilmette Ave., Wilmette, Ill.

### THE BAKER'S WIFE

**ENTERTAINMENT.** Sound, 9 min., b&w. Rental. Filmed in France. French dialog with English subtitles.

**Content:** A comedy of how the villagers of a small French town bring back the baker's errand wife who had run off with a shepherd. When the pretty young wife returns, the baker welcomes her and returns to the baking of bread which he had abandoned since her departure. Directed by Marcel Pagnol, and stars Raimu.

**Distributor:** Contemporary Films, Inc., 13 E. 37th St., New York 16.

### ART AND MOTION

**EDUCATIONAL.** Sound, two reels, color. Rental, sale. Collaborator: Virginia Purcell, Art, Chapman College, Los Angeles. Produced by Paul Burnford Productions.

**Users:** High school and college art classes, adults art appreciation groups.

**Content:** Illustrates a relationship between movement in nature, in space-time concepts, and in abstract art forms. Opening sequences show the nebulae and stars of space, narrowing down to the earth, and then water in the form of rain, rushing water, and thawing ice as establishing a rhythm and beauty of natural movement. Movements by a dancer are stop-motioned by the camera as an explanation of a depicted painting by the artist Bala. Other rapid sequences of fireworks and abstract movements of colored lines against colorful backgrounds illustrate beauty in movement, supplemented by paintings by Giacomo Balla and Wassily Kandinsky. Mobiles by Usher and Calder further demonstrate movement in art, and a motion picture fragment of colorful impressions by Decker follows. Final scenes return to shots of the nebulae, translated in a painting by Van Gogh, the movement of kelp in sea water, and the mobiles. There is piano background music.

**Comment:** An artistic film that perhaps will gain in value by rerunning without sound for discussion of its various components.

**Distributor:** Encyclopaedia Britannica Films, 1150 Wilmette Ave., Wilmette, Ill.

### MENTAL HEALTH

**EDUCATIONAL.** Sound, 12 min., color or b&w. Rental, Sale. Collaborator: David Slight, M.D., State of Illinois Mental Health Centers.

**Users:** High school and junior college social studies and club.

**Content:** Defines good mental health, describes its tributes, and discusses its importance to the individual and to society. The introductory sequences shows a speaker at a high school commencement who announces that in such a typical group of 40 students, two will end up in mental institutions. Rules for good mental health are given. The first rule is not to bottle up emotions, which is illustrated by a boy who thinks his parents no longer want him when they give a great deal of attention to a younger sibling. He loses weight and can't sleep. The boy in talking out his troubles to a doctor realizes his parents were only planning a treat of a summer camp for him. The second rule is to respect yourself. This rule is demonstrated

by a boy who tries to make his tennis game perfect, losing his temper and hating himself for making mistakes. His coach calms him down and helps him to understand that human beings cannot be perfect. The third rule is to feel right about other people. A boy cannot make friends because he is too shy. His teacher helps him by telling him to make friends by offering his help. A fourth rule advises facing problems. A girl immediately starts worrying when a test is announced; and when a friend offers to study with her, she puts off study, but does not put off worrying. When the test comes, she is unprepared and more worried. Her friend faced her test with preparation and did not upset her mind and health with worry.

**Comment:** Excellent, especially for high school students, this film is matter-of-fact, showing that everyday incidents can be dangerous to mental health, but simple precautions or wholesome attitudes can make easy adjustments.

**Distributor:** Encyclopaedia Britannica Films, 1150 Wilmette Ave., Wilmette, Ill.

### AS WE FORGIVE

**RELIGIOUS.** Sound, 50 min. b&w. Rental, lease. Produced by Family Films, Inc.

**Users:** Teen-age and adult church groups.

**Content:** A story of how two potential juvenile delinquents are guided into Christianity and useful living by the understanding help and forgiveness of two Christians. A pastor and his friend, Cameron find two boys hiding in the church with a stolen trumpet. Cameron, who is a police sergeant, takes the boys to the police station. Here, he discovers one is an orphan and the other has only a step-mother whom he dislikes. The latter, Eddie, is a good musician and stole the trumpet for us in trying to find a job. Cameron gets custody of both boys and has the charges dropped against them. Both are given jobs, but Eddie is fired when he is provoked to anger by the foreman who called him a jailbird. He is found another job in the music store he robbed. The pastor's wife gives him organ lessons, and adjustments to Christian living are highly appealing to both boys. Eddie becomes very discouraged, however, when he is rejected by a few of the church members who do not forget that he was in trouble. Eddie even begins reconciliation with his stepmother when both of them realize they had not used understanding in dealing with each other. When Eddie's brother, a circus "grifter," comes to town to take Eddie and his friend away with him, both boys disappear till after midnight. A police alarm brings the three into the police station, where Cameron had been greatly worried. The two boys explain they had been on their way home after finally convincing the older brother that they liked their new way of life.

**Comment:** A convincing story, dramatically and sincerely enacted, is presented with a professional polish in production. Human elements, such as Eddie's penchant for boogie-woogie, make the characters realistic.

**Distributor:** Family Films, Inc., 8840 W. Olympic Blvd., Beverly Hills, Calif.

### SAFETY WITH EVERYDAY TOOLS

**EDUCATIONAL.** Sound, 1 reel, color or b&w. Rental, sale. Collaborator: Vivian Weedon, Ph.D., Curriculum Consultant, School and College Division, National Safety Council.

**Users:** Elementary and junior high social studies, clubs.

**Content:** Demonstrates good practices with tool use to prevent personal injury and property damage. Depicting a boy and his younger sister as models, correct use of tools is demonstrated with fingernail files, scissors, knives, pencils, saws, hammers, musical instruments, and tableware. The film emphasizes that tools should be put in safe and proper places, that they should be cared for properly. Concluding sequences state that right habits formed early will benefit the adult later.

**Comment:** Designed mostly for elementary level use, this film is simple but effective in its approach of showing how and why good habits are beneficial.

**Distributor:** Coronet Films, 65 E. South Water St., Chicago 1.

### SCOTTISH RHAPSODY

(The Enchanted Road series)

**EDUCATIONAL.** Sound, 13 min., color or b&w. Sale. Produced by Austen West.

**Content:** Camera tour of Scotland's historical places, including Edinburgh, Glamis and Cawdor castles, Lochs Leven, Lomond, Culloden, Glenfinnan, Loch Shiel, Highlands of Bonnie Prince Charles, famous Border of Burns and Scott, Firth of Forth, and the Glamour Bridge.

**Distributor:** Films of the Nations Distributors, 62 W. 45th St., New York 36.



## INSERTS

• Continued from page 13

cilled footage in your mind.

Titling may be elaborate, simple — or not at all. Planning titles for your summer pictures should be done with the audience in mind. Tell them all they'll want to know, in titles or by explaining things as the reels are projected. Yes, it's perfectly all right to leave out titles completely if you can supply a full running commentary during each showing. The Burton Holmes travelogues, for example, never carry a single title when Mr. Holmes or one of his assistants is on hand to narrate the picture. They feel that titles would give the appearance of a theatrical presentation rather than a personal filmed lecture.

But you'd find it difficult filming a picture and preparing a narration so thoroughly that titles would not be called for. Practically all the best picture makers include opening and closing titles and at least an occasional explanatory title in between. Sequences that have been photographed at widely distant places *should* be separated with titles. Even your vocal comments during the showing may not clear up the geography involved.

Many titles can be made without special lettering or a titling device. They're taken from road signs, signs on buildings, and travel folders. If you were alert for road signs during your vacation, you already have a set of titles identifying the places you visited. But it still isn't too late to take advantage of other ready-made titles for this past summer's picture. Travel folders and maps distributed by the oil companies are colorful material for the cameraman with a simple close-up adaptor. If Chicago was your destination this summer, a fine main title would be an extreme close-up of the name "Chicago" on a travel folder. And if you traveled by train, bus, or plane, explain that fact in a shot or two of folders identifying the line. Even if you overlooked getting some shots of your transportation during the vacation, it's still not too late to "cover up" with close-up of readily-available travel folders.

There's no reason to be perfectly somber in the explanatory titles throughout a film. Light comments, and casual remarks are all acceptable. And if you're a statistician at heart, don't be afraid to include a little straight information in titles. But a few light comments seem to fit any vacation film. Vacations aren't supposed to be gloomy affairs, and gaiety that has been missed in the filming can be partially replaced in the titling.

What's fun to put into home movies are dialogue titles. We generally as-

• See "INSERTS" on page 28

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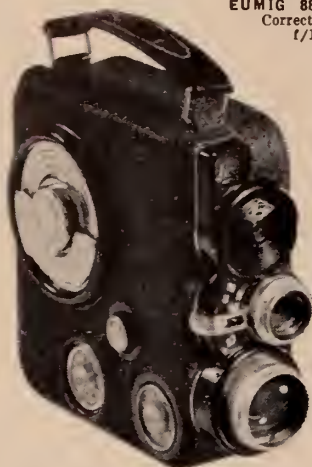


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## SCRIPT

• Continued from page 15

of a chain of ideas which will wind up as a story to delight everyone.

The important point to be made here, is that it isn't necessary to have an idea of sensational value in order to start to write. Many amateurs fail because they sit down with no springboard whatever, and wonder why they can't think of a story—or they think they must have a truly sensational springboard, and hence never get started.

What they fail to realize—and what every professional writer knows—is that the mind must have something to feed on, in the beginning, but that it doesn't matter too much what it is. No idea ever comes into the mind from nowhere. All ideas come by association with something else—association by similarity or relation.

One device of the sort which rarely fails to provide an entertaining film, is to use some local event—a parade, a picnic, a football game—as a springboard, to build some sort of story around it. The event will give a lot of good footage without the trouble of staging it, and the little story which is built around it, will give it the necessary audience appeal and interest. As a practical example of the direct, easy way this may be done, suppose we take a concrete example.

In the little town of San Pedro, California, the big event of the year is the annual Fiesta Day, where boat races are included in the activities.

Suppose we see what can be done with this, as a story gimmick. The obvious thing, at first, would be to film the event as a documentary or a straight newsreel. We would establish first the community and the location in relation to other well known cities, and show the advance preparations for the event via signs and posters; by means of shots showing the quays and docks decorated with hunting and the fishing boats being painted and made ready for the fiesta. Then too, we could record the preparation of the booths used for entertainment and refreshment; perhaps the crowds streaming into town and other subsidiary events leading up to the main action.

When this is done in the most interesting manner, then the main action can be covered. The boat races and the blessing of the fleet comes next, then the spectators, the excitement, and then the end. Before the film is finished we shoot a last look of the town with some kind of twist at the end, and that's all there is to it.

Dull as it may sound, this can make an interesting little film if the cameraman knows what he is doing. If he can get a few touches of human interest, humor, pathos, excitement and fuse it all with some good photogra-

phy then he will achieve his desire.

It is true that the film would be good, interesting, but not earthshaking. While the idea has novelty, that is all there is to it. The viewer will not feel himself personally involved. His sympathies will be unmoved, and for us who want to make a dramatic film, that is not good. So let's kick the idea around a little and see what can be done to add more direct audience participation and identification in the story.

First thing to decide about a gimmick is this: if we use it at the beginning, it must create a problem which cannot be solved until the film comes to an end. If in the middle, it must intensify some problem which already faces the characters. If it is used near the end, it should be the high point of their problem, and must lead to the solution. A good story is simply this: it seizes a character at an important moment of his life—a turning point, or a crisis in which he is confronted with some problem, however slight. It has often been said "No problem, no story," and this is no exaggeration. A good rule of the thumb is to take your characters, get them into plenty of trouble, and then resolve their problems as they pull themselves out of the spot.

Since we are assuming that the gimmick in this story is a boat race in San Pedro, California, during Fiesta Day, it might be logical to use it at the end, as a climax. (If it were to be used at the beginning, we would come up with an entirely different story). So we want a problem that can be solved by the outcome of the race. Whose problem is it to be? Who is to be the main character?

This of course will be determined by the available talent. Let us assume that Junior, your pride and joy, is a pretty good little screen actor, and has a crop of freckles which show up beautifully. So we proceed to create a problem for Junior. The winner of the race will receive a cash prize, so it is logical to make Junior's problem a financial one. He needs money. Why? What for? Since youngsters are always getting into innocent scrapes suppose we use that time tried item—we have him break a window belonging to a crabby neighbor. To keep it sympathetic, Junior does this by accident, of course, and it's not malicious. How about a ball game?

Assume that a group of youngsters are playing. Junior comes up to bat and socks a mighty one to right field. The boys look frightened because there is a tinkle of glass soon afterwards. The grumpy neighbor appears, collars Junior, and demands ten dollars for the living-room window which has been broken.

Junior says that he will pay for it,



and begs the old man not to tell his father. The neighbor grumpily agrees.

Now Junior is in hot water—he's in trouble and he has no immediate solution. To make matters worse, Junior has a girl friend, Kay. He gets an invitation to her birthday party, and wants to buy her a nice gift. He asks his father for five dollars. Father explains that he is a bit short this month and can't help him very much. To tie things together neatly, suppose Kay's birthday falls on the day of the boat race—and naturally, she is the daughter of the grumpy neighbor. Now he's really got something to worry about, and he simply *has* to win the race, for two very sound reasons.

So we show the preparations of the race, as before, and include shots of Junior preparing his sail boat for the event, hoisting sail, and other examples to indicate his great concern about the event. As a running gag, the grumpy neighbor appears every now and then and warns Junior that he expects payment—or else. Then Junior's rival comes along and boasts about the fine present which he will take to Kay on her birthday—adding salt to an already throbbing wound.

Then there is the race, where he is gaining, losing, cheerful, sad, and uncertain. Cuts of the family watching the race, and this includes Kay, are made and inserted here. We arrange our shots so that Junior wins by a hair, naturally, but he wins, after considerable doubt and various set-backs.

The prize is fifteen dollars. He dashes off and buys the present for Kay—then goes to the party, in triumph. There, in a quiet corner, Kay's father demands the ten dollars for the broken window and Junior pays off. Since we don't like the old man. (for story purposes only) we decide on a little twist which will rob him of the joy of victory.

How can we have him *lose* the ten dollars. Well, on the race, obviously, so we backtrack and introduce into the race an episode in which he bets on some other sailboat. Then at the

• Continued on page 27

## FILM

• Continued from page 14

### DUPONT 931

Is a fine-grain film, designed for indoor use with floodlights, although it can also be used for certain outdoor films. It has a Weston Tungsten rating of 165. Night-scenes of theatre-marquees, well-lighted billboards, lighted shop-windows, etc., can very easily be captured on this film, if you use a lens stop of f8 or f11. This is a super-fast black-and-white film that enables you to make movies indoors with a minimum of artificial light, or outdoor movies early or late in the day when lighting conditions are far from perfect, such as days which are heavy with clouds, smog, or rain, as well as after dark on brilliantly lighted streets. It's also an ideal black-and-white film for well-lighted night-time events such as basketball games, wrestling matches, hockey games, or any other night sports event beyond the reach of a slower type panchromatic film.

I photographed a man sitting at his desk in his office. He was facing the light coming in through a window about twenty-five feet away. The lighting conditions were extremely poor as the light was hazy and smoggy. Shooting at 16 fps, I opened my lens to f8

**GOT A PROBLEM?  
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and got a very well exposed picture. This film has very little grain, which is something all photographers desire when choosing film.

I had now tried out two kinds of film and my tests were finished. It had been fun, too. It's always rather an exciting adventure to try out different kinds of film. Frequently, the amateur hesitates to do this. He's probably become accustomed to one particular type of film and is somewhat apprehensive about switching to another kind. But he's missing an awful lot. If he'd experiment a little with different types, chances are he'd find new and easier ways to make his movies, and what's more, he'll have pictures that look much more professional. He'll also find that he's been able to shoot them with lots less grief, and hair-pulling.

To sum up this report in a nutshell, DuPont 931 is an excellent film for indoor shooting when using floodlights or other artificial light. Kin-O-Lux is recommended for use when you want candid shots or films without using extra floodlights.

Happy New Year and Happy Filming!



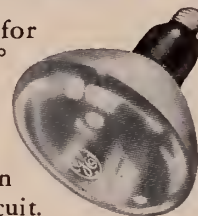
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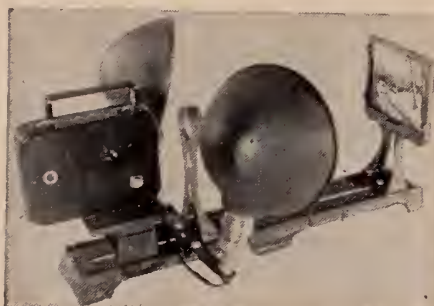
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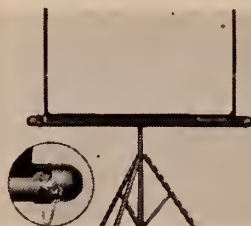
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**SHOPPING**

**FILM CEMENT**—A new film cement, called "Formulo #7" has just been announced by the Kolort Company, and sells for 40c. Said to contain many advantages over previous types (containing acetic acid). It is claimed that this product will adhere to all types of film bases including the new Triacetate, as well as the older Diacetate. Claimed to be neither caustic nor corrosive, with a low flash point, this new Craig Safety film cement is said to be fast-acting and positive in performance.



**TABLE-TOP TRIPOD**—Comero Specialty Co., 50 West 29th Street, New York 1, N. Y., recently announced their new imported Reporter Table Top tripod which has been designed especially for the photographer who desires equipment for precision close-up work. Containing three sections and weighing only seven ounces, the tripod adjusts at 8", 13" and 17". The head fits American bushings and also European threads, when reversed. Price is \$3.95. Write the company direct for further information.



**THREE DIMENSIONAL SCREEN**—In order to obtain movie stereo images which are bright and truly life-like, a flat and tight surface is required. The Rodient Screen Corp., 2627 W. Roosevelt Rd., Chicago 8, Illinois has just announced a new "Stereo Master" screen in two sizes; 40"x40" and 50"x50". It is claimed that brilliant pictures are obtained on an aluminum treated surface, made perfectly tight and flat by means of a rochet device called "Tensi-Lock". The equipment is housed in a metal case.



**CAMERA BATTERY PACK**—PAR Products Corp., Hollywood, is now offering a new lightweight DC storage battery pack for operation of cameras equipped with PAR 12 volt universal motor drives, or similar drives. Batteries are stored in a compact case. The company claims that the battery is powerful enough for speeds up to 64 f.p.s., and contains a power selector which allows the motor to draw from the battery only the required power to operate the camera. Charging posts are accessible inside the cover and only battery charger that provides 26 amps maximum charging current, can be used. Integral charger is available. A built-in hydrometer makes it easy to check condition of each cell without removing them from the case. Write the manufacturer at 926 N. Citrus Ave., Hollywood 38, Calif.

**45 RPM DISCS.**—The Reeves Soundcraft Corp., have developed the first 45 RPM recording disc to be marketed commercially. Designed for the amateur and professional, this disc should fulfill the demands of the 45 RPM record player. Said to fit any conventional recorder spindle, or 45 RPM turntable, with the perforated center removed, the new discs are now in production and initial orders are being filled. List price of the Soundcraft "45" is \$1.10.



**25 WATT MOBILE AMPLIFIER**—Extended vibrator life is claimed by the new mobile amplifier manufactured by Bell Sound Systems, Columbus, Ohio. The unit uses a bifilar-wound power transformer, with two windings wropped on simultaneously; this allows the use of four sets of vibrator contacts for greater efficiency, the manufacturer states. The two microphone inputs and the built-in phono have separate volume controls so that intermixing of the inputs can be controlled at any desired level. A single-speed 78 r.p.m. turntable is provided. Also available is a three speed motor and a dual purpose, turnover cartridge. For more details write the company at 555 Marion Road, Columbus 7, Ohio.



**CONTINUOUS TAPE**—Connecticut Telephone & Electric Corporation, Meriden, Conn., is now marketing the "Repetitive Impact" adopter magazine which permits the use of their new Continuous Tape Cartridge on any make recorder or playback. The adopter is easily attached or removed and requires no changes or adjustments in present equipment. The Continuous Tape Certificate is a completely new development in tape recording. By means of a potent-coated helical or "Mobius" twist, the 100 ft. double-coated tape will record and play-back both sides without interruption—thus giving 200 ft. of continuous recording track, sufficient for messages up to five minutes in length. It will repeat this message continuously, as many times as desired.



## SCRIPT

• Continued from page 25

party. Junior gives him the ten, and just as he is about to pocket it, Junior's father comes along to collect the ten which Grumpy bet him on the race. And so, using the jolly scenes at the party as a background, we fade out and Junior is serene once more, his problems resolved—until next time.

Some may say that this is a repulsive little plot and they will have nothing to do with such an inane situation. That might be the case, but if the skeleton of the story is recognized for what it is, then we have made our point. We got Junior up a tree, kept him there, and finally got him down—with a gimmick, or two.

This does not exhaust the possibilities of what can be done with a simple event like a Fiesta Day in San Pedro—or anywhere else for that matter. In fact, we have barely scratched the surface. We shall have more to say about the introduction of a running gag, trick photography, and other interesting phases of this subject.

For the present, we hope that we have shown the reader how a trifling peg is enough of a starting point on which to hang a narrative of any length or type. Try it yourself.

## QUIZ

• Continued from page 12

tinuity in writing, an author will write a transitional paragraph, one that smoothly joins together two other paragraphs. In the ideal film story the audience is led from one part of the narrative to the other in a similar smooth style. This is accomplished by the use of shots that join sequences together in such a way that the audience is not aware of any break in the smoothness of the pace. The most common type of shot that is used for this purpose is the re-establishing shot, which is either a long or medium shot that presents a general view of things, similar to the original establishing shot. The re-establishing shot serves to remind the audience of the main background or to allow for any new action that may occur after the closeup. This type of shot is valuable too in helping to break the monotony of too many closeups.

*Q. May other than plain medium or long shots be used for re-establishing purposes?*

A. Yes, indeed. Two very common methods of reorienting the audience are by means of panning shots and the reverse angle shot. By panning one is able to follow continuous action or take in a wide sweep of scenery. It may be said in passing that the pan shot is often misused by amateurs

• See next page

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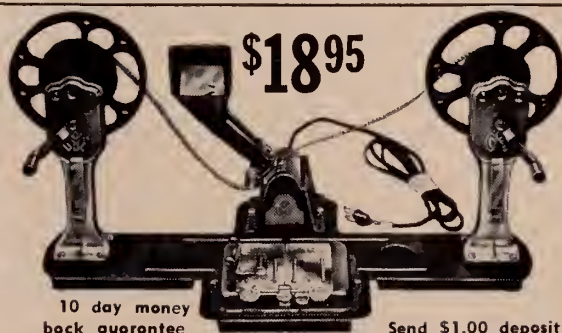
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## QUIZ

• Continued from page 27

just as the closeup is frequently neglected.

The reverse angle is likewise useful for re-establishing purposes. This is a shot made from a full 180 degree angle from the preceding one.

*Q. What is meant by matching action and why is it important?*

A. Matching action means that whenever a single nearby action is changed from a medium or a close shot or vice versa that the movement of one scene blends smoothly into the next. Good matching of action starts with the photography and is completed in the cutting room. Whenever the cameraman disregards this principle the result is rough, jerky pictures that are very trying to the audience.

Take an example of action that should be matched for the smoothest continuity. Suppose we are filming father as he emerges from his car, greets a friend, and is photographed in a medium shot as he gets out. In shifting to a closeup of his greeting, the filming should repeat the action of getting out of the car, because in joining the two scenes together, the eye follows father's smooth, continuous movement from one scene to another. If, on the other hand we are careless, the first medium shot may end with father shaking hands with the friend and the next closeup picture him reaching out to begin the handshake. Such details may seem minute and not noticeable in real life but on the screen, where everything is magnified, such details spell the difference between mediocrity and excellence.

*Q. In matching action, how is overlap accomplished?*

A. For important scenes in professional film production, overlap of scenes is done by having three cameras running simultaneously: one for long shots, one for medium shots and another for closeups. In this way the scenes may be cut smoothly from one to another without the necessity of repeating action. Few amateurs can afford the luxury of running three cameras on a single scene although camera clubs and commercial filmers sometime enjoy the luxury of film events in this manner—particularly newsreel happenings that cannot be repeated.

The simplest way to produce overlap with a single camera is to have the subject repeat the action for each individual shot. In the cutting room the two scenes are joined on the frame where the action is identical. The result is a smooth, professional transition from one scene to another.

## INSERTS

• Continued from page 23

sociate them only with the old silent films of years ago; but home movies are silent — and can use them just as well. What with color and today's needle-sharp lenses, amateur movies carry an amazing amount of reality. Dialogue titles further that realism, for they seem as natural as the ones in silent feature films after a few minutes.

The things your friends are quoted as saying in the titles can be humorous or just small remarks to point up what is being done. In one film, a vacationer was seen fixing his motorboat's engine, while other boats were visible in the background merrily zipping across the lake. A subtitle read: "I'm trading this in for a rowboat. At least I can fix a pair of oars." And each time a small boy was seen diving into the water, he was preceded with the subtitle: "Look, everybody! Look at me!" This was, as you can imagine, a direct quote.

While not part of the film itself, a good commentary with your picture can do wonders towards putting it across. Your remarks during the showing may range from the very casual to a formal, written narration. In any case, the movie maker who does speak during the showing will present his pictures to best advantage if he plans his talk ahead of time. A few written notations to be looked at by the threading light of your projector should be on hand in case you forget what comes next.

For small, personal showings, vocal comments are most handy for identifying people in the picture. "Here's Billy Adams, Fred's young son." and "This is old Mr. Wentworth, who rented us our cabins at the lake" are remarks that give some meaning to the film. A few facts culled from the booklets distributed on all cities and vacation spots can round out your casual commentary. Every region has some particular features that can be mentioned. The writer of this article never knew about the great swamplands north of New Orleans until he saw them and heard them described in a home movie showing. He was already familiar with the Mardi Gras; but the swamp scenes, through a fine commentary, became the most interesting part of the picture for him.

Another film the writer saw at a Peninsula Home Movies showing in San Mateo, California, was an excellent one on Yosemite National Park. The photographer accompanied his picture with a complete narration, underscored by a musical background. His commentary included personal items when his own family were on the screen and more general informa-



tion at other times. The final effect was one that could only be accomplished with color motion pictures. It was like attending a first-rate lecture on the subject and visiting Yosemite at the same time. Every minute of time spent in working on this film has repaid its maker in the picture's high quality.

It's still not too late to make added shots for certain parts of your vacation film. Awkward jumps in the continuity can be partially covered with titles, but that's only one way. Inserts and close-up can be taken now to fill out certain parts of your picture. For example, there may be two sequences photographed a hundred miles apart next to each other. One way of bridging the gap between these places on film would be with a close-up or two of automobile wheels on a moving car. This device, used several times, adds an effective "hurried pace" to a film.

Closeups that were missed in the vacation excitement can be made at this late date. The sky looks about the same everywhere; and if you can't find another matching background, photograph close-ups of your family against the sky. Match their actions and clothing with those scenes taken during the summer. Suppose that you have taken a long shot of the family admiring a tall statue in a city park. Putting a set of good close-ups into that sequence is an easy task. Merely pose the family in a local park (or your own back yard if you have a corner filled with greenery). Film each person close enough to let the background go out of focus. Or work from a low angle to bring out a sky background. This series of portraits will fit into the middle of your "master shot" — the long shot of them looking up at the statue.

Take your pick of the suggestions in this article and choose the ones you think will make a first-class presentation of your summer movies. A few extra titles, some careful editing, planned commentary, or some special close-ups and inserts may be all that is needed. These methods can be applied to *any* footage, of course — summer, winter, spring, or fall. But it's our vacation films we usually treasure the most and want to make the finest.

## FEATURE

• Continued from page 21

Rene Williams is an independent producer in Hollywood who has successfully made a series of 26 short films named "Invitation Playhouse" — using his own formula.

Currently being released in the California area and New York, these films are an important departure from the

conventional TV type of entertainment. They are different because they only last 12½ minutes, and they are vastly superior than the average TV film. Made for national viewing, they have all the elements of good drama, sustained and resolved in the short space of 12½ minutes. This demands a high calibre of writing skill, tight photography, ruthless cutting and ultra-direction. Rene Williams has achieved just that, but it didn't happen overnight. Before the series was started, Williams calculated every factor which might cut the shooting time and investigated all time-saving methods of production until he had a formula which would apply to the series. Then he went ahead with the job.

"The story is the most important phase of this kind of production", Williams said. "You must have a fast-paced narrative with a logical ending, otherwise there is no point in beginning. We prefer the twist ending in our scripts".

"If Memory Serves" is a typical Williams production. It contains seven main sequences, which are analyzed here so that producers who are contemplating filming this kind of show, may get some idea of the methods used by Williams who seems to be one of the leaders in this particular field.

Williams said that production costs on his films averaged about \$3,000 each, some running up to \$3500, and that his particular set-up made it possible to shoot one film a day.

Guild Films purchased the entire 26 films from Williams and right now they are being shown in more than thirty individual markets. WCBS, New York, will begin telecasting the films Jan. 6th, 1953. Here is a synopsis of one of the films made by Williams — (see frames, top)

*Synopsis—"If Memory Serves"*

A mature man of fifty wanders into a graveyard and searches for a particular headstone. When he cannot find it, he leaves and goes into a bar. He has several drinks and there is accosted by a girl who talks to him. He leaves the bar and wanders off into the night—the girl following. He sits down on a pier and contemplates sui-

• See "FEATURES" on Page 34



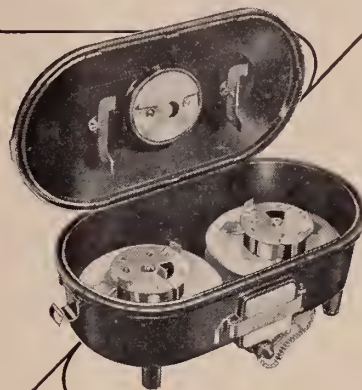
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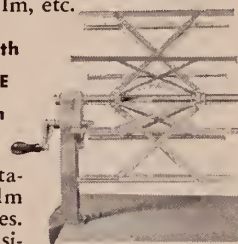


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## 16mm FILMS

• Continued from page 22

### SHAKESPEARE'S THEATRE: THE GLOBE PLAYHOUSE

**EDUCATIONAL.** Sound, 20 min., b&w. Rental, sole. Produced by William and Mory Jordon, Department of Theater Arts, University of California, Los Angeles.

**Users:** High school and college Shakespearean play study, dramatic arts clubs, and fine arts clubs.

**Content:** Presents a detailed possible construction of the Globe Playhouse as it was during Shakespeare's lifetime, narrated by Ronald Colman. A three-dimensional model of the theater has been constructed and the narrator explains the three levels of the stage that are the possible settings for seven different stages. Using excerpts from the plays "Julius Caesar," "Twelfth Night," "Romeo and Juliet," "Hamlet," and "Macbeth," scaled cubistic figures demonstrate the various possible uses of the stage. A magnetic animation technique moves the figures. Most of the seven stages are utilized in a simple performance of the fourth act of "Macbeth." Appropriate instrumentation in musical background lends atmosphere in an arrangement of "Greensleeves."

**Comment:** A scholarly study has been translated into a vital, realistic film, capturing an illusion of Elizabethan England without picturing a single living thing. The use of the cubistic figures enhances the atmosphere by not offering shabby imitations. While appealing only to a limited audience, the film will prove to be invaluable in any study of stage history or of Shakespeare's plays.

**Distributor:** University Extension, University of California, Los Angeles 24.

### RESPECT FOR PROPERTY

**EDUCATIONAL.** Sound, 1 reel, color or b&w. Rental, sale. Collaborator: George B. Smith, Ph.D., University of Kansas.

**Users:** Upper elementary and junior high social studies.

**Content:** Dramatizes the three considerations of respect for the property of others: the owner's value of his property should be respected, the low respects and protects property, and even though public property has many owners, it should be respected by everyone. Three boys are shown in their club house, proudly adding a table to their collection of furniture. During the night two other boys break the lock, and destroy the furniture, wall pictures, and everything breakable. When the first three boys discover the vandalism, they are first grieved, then angry. A policeman friend is called in and the boys tell him that they know the culprits. They do not tell him they intend to retaliate. The policeman diplomatically suggests he might take the vandals into custody, making the boys realize they do not wish this extreme step. The policeman has the three meet him in school and shows them discarded, defaced school furniture, saying that purchase of new furniture prevented purchase of athletic equipment and library books. The boys remember their fathers being upset about raised school taxes. One boy shamefacedly finds his initials on one of the ruined desks. They return to their club house and are repairing the damage when the two vandals enter with the policeman with two chairs to replace the ones they had broken. One offers to cement the pieces of plaster-of-paris horse, which quickly dispels bad feeling between the boys.

**Comment:** A simple story vividly placing the viewer in the shoes of the offended boys. The incidents are well-chosen and convincing.

**Distributor:** Coronet Films, 65 E. South Water St., Chicago 1.

### THE PROMISE

**RELIGIOUS.** Sound, 45 min., b&w. Rental, sole. Produced by J. Arthur Rank.

**Users:** General adult audiences, church groups.

**Content:** Follows the search of a social worker as he attempts to find the motivating influence in the life of his predecessor, set in modern England. The story opens with the funeral of Mr. Townsend, a social worker. His young successor is impressed with the number of flowers and the messages of gratitude. When he returns to his office, he discovers that Townsend had many contacts other than routine, and one in jail particularly puzzles him. He goes to the jail and meets the prisoner who is shocked by Townsend's death. He tells the social worker that he is lost now that he does not have Townsend's guidance and that he will have no further use for his Bible. The social worker says that he will visit him regularly, but the prisoner tells him not to come, that he does not have Townsend's character. Next the social worker visits a woman in a tenement whom Townsend had rescued from a shabby life. She tells him that Townsend had told her the story of the woman at the well and about living water. In the country he visits a young woman who had lost a child while her husband was in prison. Townsend had told her about a rose garden and the mother who has plucked the most beautiful for his home. The young social

• See "16mm FILMS" on page 32



## NEWSREELS

• Continued from page 20

"There are a few basic news stories which are always sure fire," he said, "and I can list them for you in a few minutes—because I've covered them all myself in the past thirty-five years; I started with Pearl White making 'Perils of Pauline' in New York in 1918. I came to Hollywood in 1923 and worked with Valentino and D. W. Griffith, and I covered the campaign of Coolidge and Hoover."

He said that the Movietone office in France was hit during World War II, and he was in it—making newsreels in 26 different languages—but he got away unhurt. In 1940 he escape to Spain with the Duchess of Luxembourg and Lady Mendl. Then he shot films in the Navy . . . and today he supervises the newsreels on the Pacific Coast.

How does he feel about it?

"Every day is a new adventure and I never tire of the news," he said.

"But let's get on with the basic news stories; here they are, and you will notice that we are interested only in disasters.

"Take Fire, for instance. It could be a hotel fire, nightclub, apartment building or any other type, but it must have national interest, and that means almost *total destruction, in some spectacular way* with much loss of life. If you happen to be on the spot, make a long shot to establish the locality and the broad aspects of the story. Then move in for details, such as falling walls and huge streams of water. Watch the angles and try to get something different. Photograph children and animals if they appear, to add a little human interest. Then pull back again, and that's all there is to it. If many people have been injured show the emergency first-aid people, doctors and ambulances. Remember you are telling to story with a camera.

"The idea of coming in for an establishing shot is basic," De Titta said, "and this is a must on every single story. It is the same with a train wreck, for instance. A long shot from a distance, whether you are on the ground or in the air is mandatory. This is necessary to describe the surroundings and establish a scale, as it were, to the story.

"And don't forget the locomotive. For some reason or other people feel that they must see it in a reel—if they don't they complain—so get it into your sequence. The same rules of getting human interest shots and other supplementary sequences apply here too."

De Titta is a quiet, diplomatic, soft-spoken kind of fellow, and not the fast-talking Hollywood-type newsreel man one sees in the movies. And this

is an extremely important factor when gathering the news, because people are people and some of them can be difficult. This applies to petty officials and others who will do everything in their power to prevent a working cameraman from getting his shots. Best thing to do in cases like that is to "handle" them with diplomacy and tact. No matter how tough the individual, or how unreasonable, there is almost *always* a way of getting to them.

Movietone News has branch offices all over the United States, Canada, and the rest of the world. Main branches in this country are in Chicago, Washington and Hollywood. The Chicago office is at 1260 South Wabash, phone Wabash 2-7480. In Washington, at 413 Third St., N.W., phone District 6448, and the Hollywood office is at 1417 N. Western Ave. Phone number there is HI. 8363.

Best advice to stringers, or those who want to become representatives of Movietone in any specific area, is to write Arthur De Titta at the Hollywood office, or the branch nearest your own location. If they do not have a man already in your district chances are that they will go along with you, if you have the necessary equipment and can produce the goods when the news breaks.

"Toughest story to cover is a flood," said De Titta. "It's tough because it happens over a large area and the cameraman must choose the salient features of the story and that's it. You can't cover it all, so don't try."

He added that the long shot was of prime importance, in any sequence, when covering a story of this kind. In this case, shots from a plane or helicopter are best; then move in on the details, on the group. Make shots of people working on the dikes, refugees leaving their homes, activities of the Red Cross and other relief agencies. He emphasized that the human element in any story always takes top priority, like children, and their pets, helpless animals—and of course, helpless people.

Routine interviews with celebrities are shot every day by newsreel cameramen, but even this simple type of reel has its problems. Usually a set-up is worked out beforehand, lights arranged and the whole thing made ready, before the celebrity arrives.

Last week the writer accompanied veteran Russel Day and his sound man Paul Heise, (see cut) on a routine assignment. They went out to Pasadena to interview two football coaches. Sounds simple enough, but both coaches would not discuss a recent football game and were openly hostile. A liaison man who accompanied the newsreel crew used the utmost tact and tried to persuade them to change their

• See "NEWSREELS on Page 34

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**ISRAELI AMATEUR**—Manfred Knapp, P.O. Box 812, Tel-Aviv, Israel, wants to contact filmers in U.S.A. and Canada who will trade shots of Israel, (Jerusalem, Haifa and Tel-Aviv) for 16mm film, color or black and white—unexposed. Write him and make your own deal. Wants old copies of Home Movies; offers to send stamps, or stamp albums in exchange.

**HOLLAND ("DE SMALLE BAND") CINE CLUB**—Advise that they use 8mm and 16mm film. "Although a subscription to 'Home Movies' belongs to our dreams, (we cannot buy dollars for this purpose) we still read the magazine which we buy monthly here. Would you give us the names and addresses of companies which make duplicates 8mm Kodachrome, and other color film, also the price per foot. (C. Hoogstraete, Vechtstraat 9, Amsterdam, Holland.) See the advertising columns of Home Movies. Prices vary from 12c per foot to 15c—and these are Hollywood prices. May be more or less in New York, or Chicago.

**WILL SELL 8mm FILM OF IRELAND**—Fred Burkert, Camera House, Bentry County Cork, Ireland, will dispose of 8mm films in black and white and color. Shots are of local views and life, taken in West Cork, and Kerry. Try Castle Films, 1414 Park Ave., New York.

**CANADIAN QUERY**—G. Reeves, 79 DeCastellaneau, Montreal, Quebec, Canada. "I recently bought a 16mm projector manufactured by the Valette Corp., Chicago. No one here in Montreal seems to know anything about these people, and letters addressed to the company have been returned. Could you send me the address of their representative nearest to the border, since I want to equip this projector with sound. First I would like to contact the makers of this projector."

As far as we know these people are out of business. Why not re-read the three articles on Synchro-Sound, published in Home Movies in the June, July and August issues in 1951? You might get information on the Stancil Hoffman sound-head by writing them at 1213 North Highland Ave., Hollywood 38, California.

**YOUNG CHICAGOANS WANTS DEAL**—Stuart Karno, 2118 Kedzie Ave., Chicago 47, wants an Ampro Tape recorder, but he is fifteen years old and doesn't have the necessary cash. He will trade a new Keystone movie camera worth \$50, and a like-new Steky miniature camera worth \$21.50. Camera has case and filter. Total: \$71.50, and Karno claims that he will make up the difference of \$8.50. He adds that, "this tape recorder is very important to me". Any takers?

This column does not accept advertising, (see Classified), but under the circumstances, and being fifteen and all, we reproduce Karno's request herewith.

**WANTS FREE LOAN FILMS**—John Pumphrey, 120 Linda Ave., Panama City, Florida, wants lists of available free films. See listings in "Film World" which contains comprehensive lists and descriptions of many films; or check with the dealers listed in the "Film Libraries" section of Home Movies. They would be happy to help you.

**FIRST DEVELOPER TOO FAST**—Bert Baker, 309 Northwestern Bldg., Minneapolis, Minnesota wants a slow first developer when processing movie film. "I would like to make this initial development over a period of fifteen minutes rather than the usual five to seven minutes usually specified."

With all other things being equal, we suggest that you double the quantity of water, in the first developer only. Then develop for fifteen minutes and you should get the same results as with the original amount of water, usually used with this developer. Always remember to watch the time and temperature, keeping both exactly as suggested in the book or formula.

## 16mm FILMS

• Continued from page 30

worker then goes to an art gallery where he muses before pictures of the woman at the well, the last supper, and the Pentecost. His mind flashed back to Biblical times when Jesus' disciples were grieved after Jesus' death. Then Jesus appeared and consoled the disciples with the promise of strength and power. The disciples are shown speaking with force and fluency after the Pentecost which filled them with the power of the Holy Ghost. The people listening marveled that unlearned men could speak so eloquently and the priests who persecuted Jesus were bewildered and afraid. When the young social worker brought his mind back from musing, he realized that if he just asked for this power as Townsend had, he, too would have it. As he left the art gallery he knew that he was going to have this power promised to all who asked. A mixed choir sings "Our Blessed Redeemer" as the words are shown on the film.

**Comment:** A moving, inspirational film depicted with delicacy and dramatic impact. Several British stars appear in the film without screen credit.

## PROS

• Continued from page 6

South. Her best friends have moved away to the city and her only companionship has been that of Berenice Sadie Brown, the wise, warm-hearted Negro maid, and John Henry West, her solemn be-spectacled little cousin.

These three spend the long summer afternoons together, playing three-handed bridge, talking, quarreling and laughing together as if they are all the same age. Then when Frankie is convinced that nothing will ever happen to her, something wonderful does. Her brother Jarvis, comes home with his bride-to-be and Frankie falls in love instantly with the engaged couple, with the idea of love, and with the wedding itself. In adapting the original work, Edna and Edward Anhalt sustain the mood and the poetic feeling without destroying the intimate quality which is often lost when a play becomes a picture. The story, on film, takes on a broadness of scope by means of extensive exterior shots, rather than the limitations to the width and depth of the stage.

Hal Mohr, veteran cameraman makes use of the Garutso lens in this picture, producing more depth and more of a plastic quality to the sequences, than has previously been possible. Watch for a highly dramatic scene in which Julie Harris (as Frankie) becomes hysterical while explaining how she and her brother and his bride are going to win fame and fortune after the wedding. This sequence was filmed in one take, with three synchronized cameras; one close-up on Miss Harris, the others making a two-shot and a three-shot, all at different angles. Length of the shot was a total of 977 feet of film, in each camera—about ten minutes without one cut.

Bill Hansen's editing is ruthless and bold, and adds much to an already fine motion picture. See this Academy Award contender, because we think it is one of the finest of 1952.—JR.

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## NEWSREELS

• Continued from page 31

minds—but it was no use. So they got someone else who filled in and discussed other aspects of this particular story.

A few hours later, the crew moved back into Hollywood to record a foot-print ceremony at Gruman's Chinese Theatre. Olivia De Havilland was the star involved in the ceremony, and Day used a 35mm Eyemo camera on this assignment (see cut). Usually they use 16mm cameras and for local coverage the Berndt-Bach "Auricon Pro" camera is standard equipment. Film, a medium speed fine grain emulsion usually, developed as a negative so that duplicate prints can be made, to take care of Movietone's many outlets.

"It isn't easy to break into the newsreel field, as a permanent newsreel man—but the stringer or newsreel correspondent can begin by covering for the bigger outfits. This way he can gain experience and break in later on," said De Titta. "But if you want to get into the business, there is always a way—depends upon the individual, naturally," he concluded.

Next month, we will discuss local news and how to cover it, in any locality. We will list the most important stories and best methods of making a local newsreel. See the February issue of "Cine Photographer".

## CLASSIFIED ADVERTISING *Continued*

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• WANTED TO BUY — 16mm Step printer, Features 16mm. Sound or silent. Cameras projectors recorders. 35mm films, cameras. Sam's Electric Shop, Passaic, N.J.

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## FEATURES

• Continued Page 29

cide, telling the girl that his life has come to an end. She urges him to talk, and in a series of flashbacks, he tells her that he had stolen \$50,000 from a bank where he was employed. Now, fifteen years later, he has returned to the graveyard where he has buried the money—but he cannot remember the particular grave. The girl prods him to talk more and eventually he remembers the name of the dead man who is buried with the money. When the girl hears this she pushes him into the water and he drowns. She hurries to the grave and begins a frantic digging, but is questioned by three detectives who have been observing the man all day long. They talk to her and are about to let her go when they notice her torn clothing. She is arrested and presumably punished, for the murder.

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\$15.00 per photo for good 8 x 10 glossies, vertical composition—for cover use. Photos must be sharp, have good contrast, and should illustrate seasonal subjects. Large heads are preferred, singles or groups in action acceptable.

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### PHOTOS FOR EDITORIAL USE

\$5.00 to \$10.00 depending upon interest, and quality. Pictures should show cine filming activities such as titling, editing and other phases of home movies.

\* \*

### TECHNICAL PHOTOS

Any photo illustrating a cine idea, gadget, method or new way in motion pictures is acceptable. \$5.00 to \$3.00 depending upon quality.

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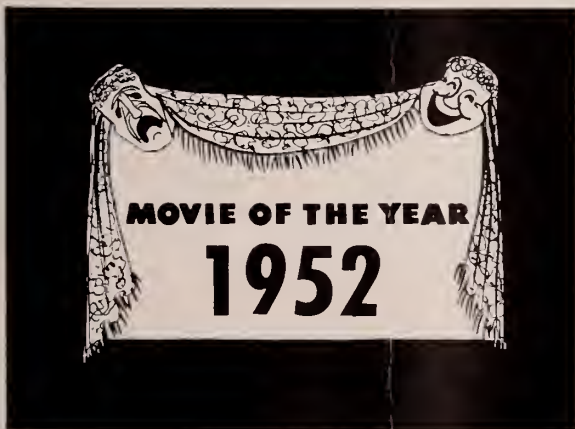
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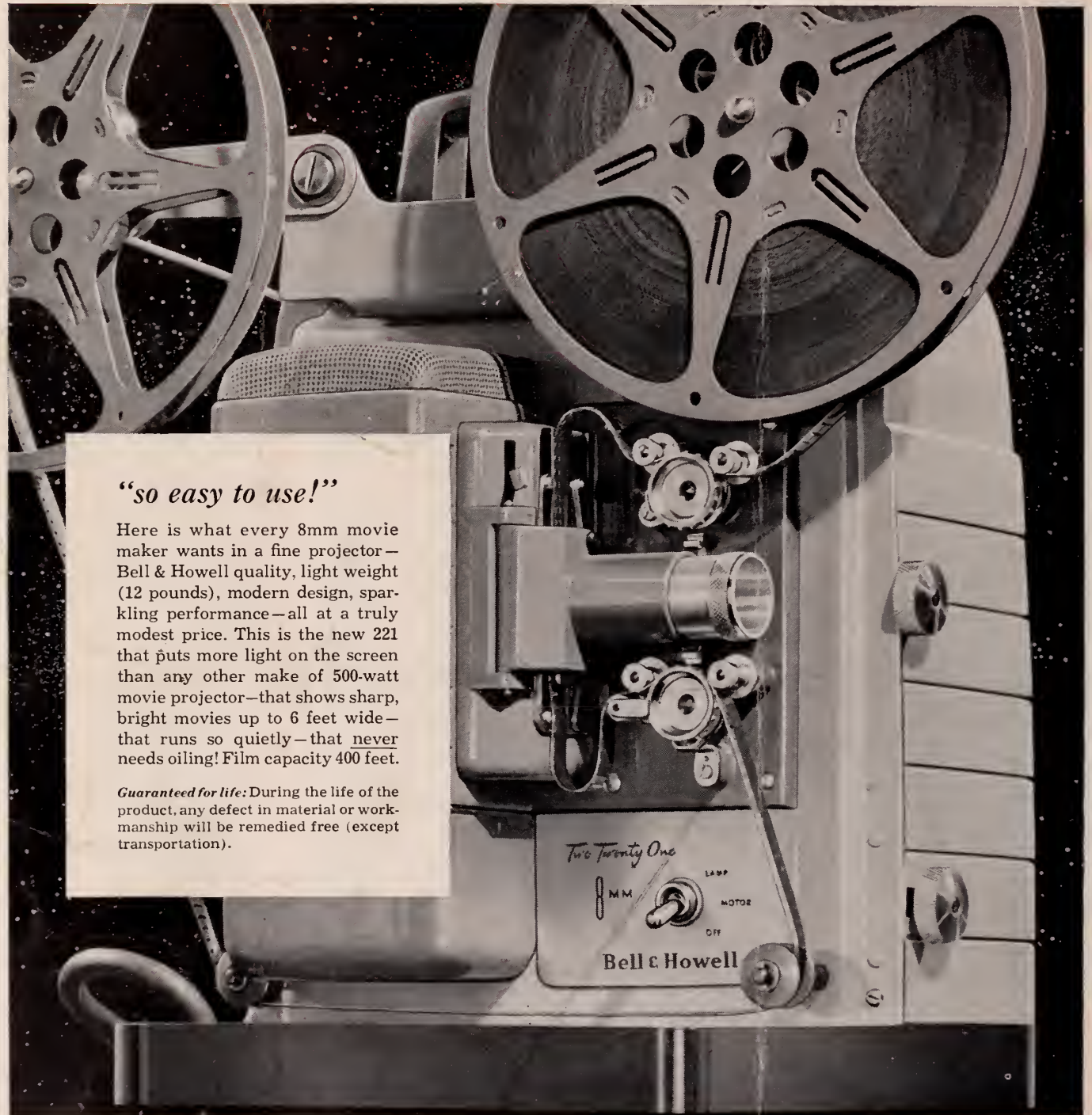


THE TITLES WITH DARK BACKGROUNDS ARE FOR CINE FANS WHO SHOOT ON REVERSAL FILM. THE OTHERS ARE FOR THOSE WHO USE THE POSITIVE METHOD. ALL ARE FOR THE COLOR FAN. THEY CAN BE USED WITH WATER COLORS OR BY PLACING COLORED CELLOPHANE OVER EACH TITLE BEFORE IT IS SHOT.



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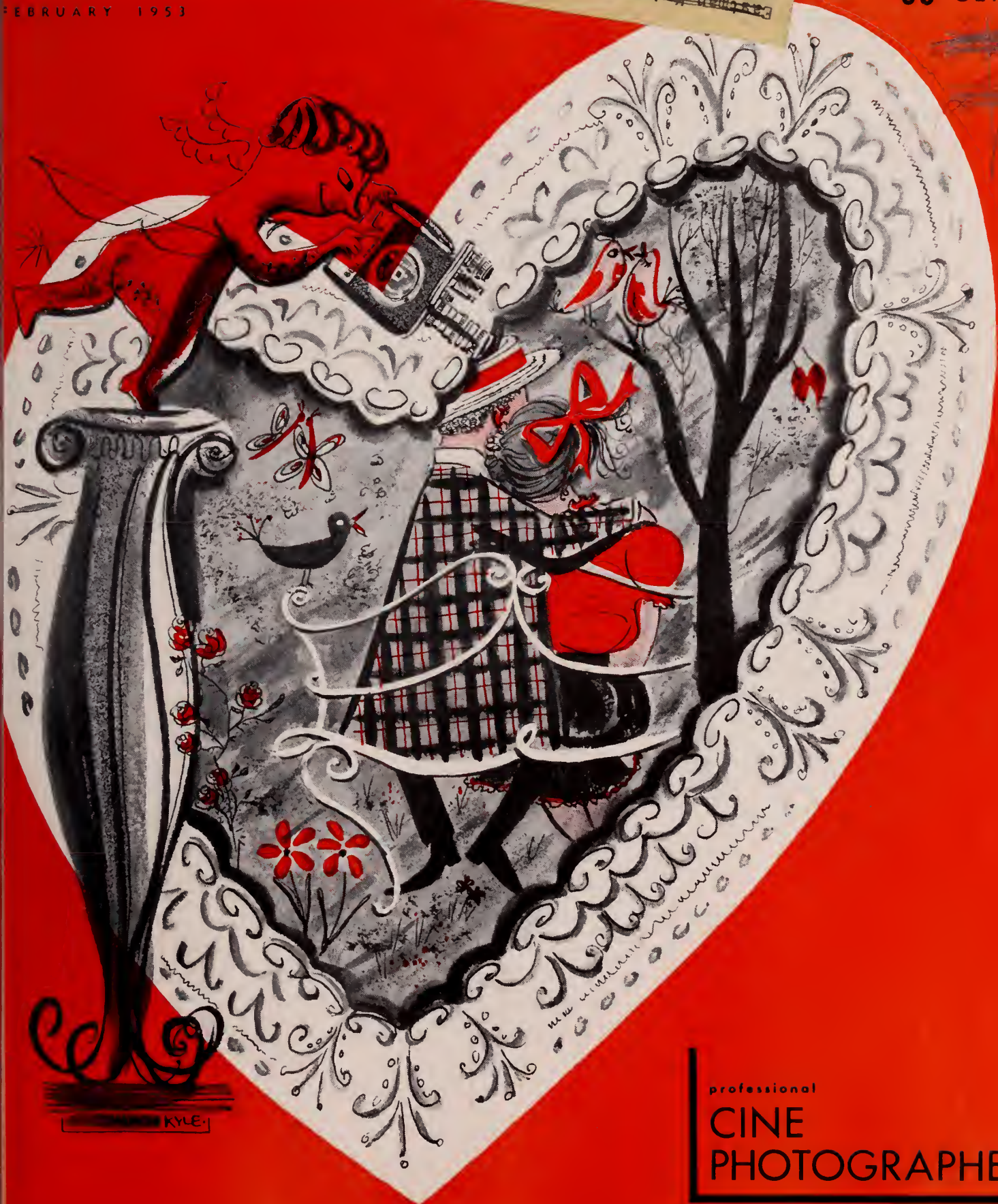
HOLLYWOOD'S MAGAZINE FOR 8MM AND 16MM

# Home Movies

FEBRUARY 1953

35 CENTS

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See Page 61

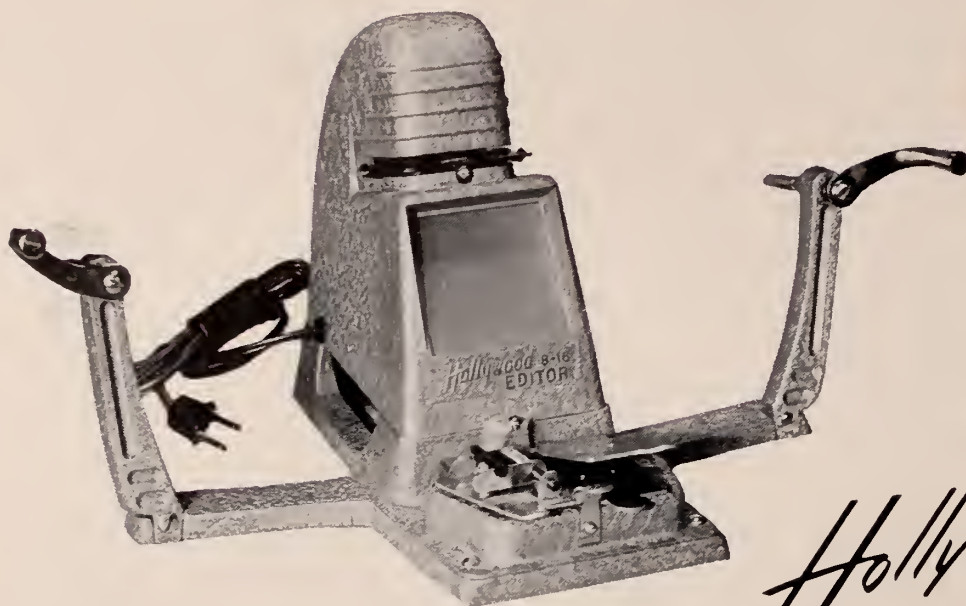


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# Home Movies

HOLLYWOOD'S MAGAZINE FOR THE  
8mm AND 16mm AMATEUR

professional

## CINE PHOTOGRAPHER

Vol. XX

CONTENTS FOR FEBRUARY, 1953

No. 2

### articles - Home Movies

TITLES—by Eli Ressler	48
SOUND-OFF—FOR SOUND—by Robt. Lee Behme	49
YOU CAN SHOOT YOURSELF—by Sidney Moritz	49
YOUR OWN SCRIPT—by James Randolph	50
MOVIE QUIZ—by Joe Reimer	50
APPLE FOR THE TEACHER—by Ben Lepcin	51
AMATEUR HINTS—HOLLYWOOD PRO—by Denney Plumlee	51
TRAVELOGUE TIPS—by Ormal Sprungman	52
AFTERNOON WITH PLUS-X—by L. L. Rowe	53
PROJECTION POINTERS—by Arthur Marble	53

### articles - Cine Photographer

CROSBY'S VTR RECORDER—by G. E. Ederman	63
CLETE ROBERTS—WORLD REPORT—by Henry Provisor	64
MURRAY DE'ATLEY—STUNT CAMERAMAN—by Sara Webb	65
SHOE STRING INDUSTRIALS—by Arthur H. Smith	66
SID DAVIS—INDEPENDENT PRODUCER—by Harold Gibbons	67

### departments

I'VE GOT A PROBLEM	42
CLUB NEWS	43
WORKSHOP	44
MOVIE IDEAS	46
LET'S GO SHOPPING	54
HOLLYWOOD PROS	62
FILM LIBRARIES	75
16mm PROGRAM FILMS	76
LETTERS AND POT POURRI	78
CLASSIFIED ADVERTISING	77
TIMELY TITLES—by Marion Kyle	79

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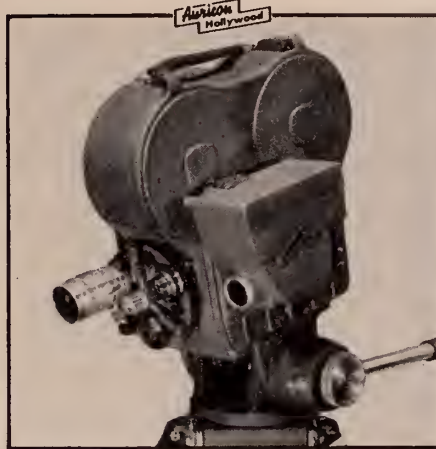


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# "I'VE GOT A PROBLEM"

## Hypersensitizing

*Q: Would it be possible to step up the sensitivity of movie film, while it is still wound upon the regular camera spool? What developer should be used? Can film be sensitized and then sent on to the manufacturer for processing?*

A: Place film in an air tight container, (non-metallic) and add a few drops of mercury to the container. Suspend it half-way in the box, by fixing it to the sides with sticky tape. No special developer or reversal procedure is necessary to process this kind of film, and it may be sent to the manufacturer in the usual way. Greatest value of hypersensitizing is that normal exposure is possible with less than normal light. The exposure of the film to the mercury must be at least 12 hours. More may fog the film. Work out your own system by leaving the film in the container with the mercury, for various lengths of time.



*Q: Can I use my camera as a printer for making duplicate shots?*

A: Thread your positive and negative films, with emulsion sides in contact in your camera—same as with regular film. An extra spindle must be provided for the second film, plus an extra take-up. This can be devised very easily, or else you can wind the two films together on the film spool.

To expose, point the lens skywards, away from the sun or use a low wattage bulb close to the lens with lens set at infinity. Short tests will have to be made to determine the amount of exposure necessary to get proper contrast.

*Q: I shoot about 500 feet of 8mm film per year. My problem is how to date each film so that editing may be simpler.*

A: If you make record films of your children or shoot vacation movies, say 50 feet at a time per subject, you can date these films very

simply. Before embarking on your first scenes, take a fairly large calendar and circle the date with a heavy black crayon. Then photograph a few frames and in this way a permanent record of the date is contained in the film. This will also enable you to identify the ensuing scenes, as an aid to editing and titling.

*Q: When placing a 9x12 title at a distance of 30 inches from the camera lens, and setting the lens at  $2\frac{1}{2}$  feet, what auxiliary lens would be used?*

A: No auxiliary lens would be used for the conditions, as you describe them, because the camera lens is already focused sharply on the subject. The extra lens, or close-up attachment is used only when the camera lens is not capable of focusing at the correct distance. If your lens would not focus closer than 4 feet, for example, but your title was at 30 inches, you would need an auxiliary lens under these conditions. It is preferable to use the camera lens, alone, if it has the capacity to focus on the object. If not, resort to the extra close-up lens.

*Q: My movie lens, on an 8mm Bell & Howell camera has become pitted and scratched due to the careless handling of a friend who borrowed the camera. What can I do to remedy this situation?*

A: The old saw about "never a lender or borrower be" applies to movie equipment—and in spades. We can suggest nothing but the purchase of another lens. To be on the safe side, consult your local Bell & Howell office and ask their advice. Regrinding and polishing seems to be out of the question, from your description. A new lens seems to be the only solution.



*Q: I am going to Mexico for my vacation this summer and wonder whether to take Ansco Color film or Kodachrome. Which would you recommend?*

A: Both, or choose one of two. Each is a fine film and you can't go wrong

• See PROBLEM on Page 45



# CLUB NEWS

**HOLLYWOOD, CALIF.—** The Photographic Society of America will hold a Town Meeting of Motion Picture Photography here in March, it has been announced by George W. Cushman, president of the Southern California Association of Amateur Movie Clubs, who is sponsoring the meeting.

The affair will begin at 1:00 p.m. Saturday, March 14th in Great Hall at Plummer Park, 7377 Santa Monica Blvd., in the heart of Hollywood.

The program will include a series of lectures and demonstrations on all phases and levels of motion picture photography, with the screening of several prize winning amateur made films, and a shooting session for those bringing cameras. There will be no charge or admission fee, and all persons interested in motion picture photography are invited.

**JOHANNESBURG,** South Africa Cinema Club announce their Salon of Photography to be held March 15, 1953. They advise that the Salon is open to all—8, 9, 5, or 16mm, color or monochrome, and films can be of any length, any subject. The entry fee is \$1.00 or 5/Sterling. Judging by five judges who will award a Gold, Silver, Bronze plaque and a Honors diploma. Entry forms obtainable from the Johannesburg Cine Society, P. O. Box 7024, Johannesburg, South Africa

**PHILADELPHIA CINEMA CLUB** Films shown at the Jan. 9th meeting were as follows:

"Colorado", 8mm color by Earl Gard; "Chesapeake Bay", 8mm color by Frank Hirst; "Surprise" 16mm color by Len Bauer.

On Jan. 20th, John Jay, ski photographer projected and narrated a color film called "Olympic Victory". Members visited the WCAU-TV studios and examined the photo laboratory to see how news reels were processed.

**PORTLAND CINE CLUB—** Installed their new officers for 1953 recently. They are: Bill Anderson, president; Art Keys, vice-president; Walt Ottoson, treasurer; Al Huber, secretary; Dr. Everett Cutler, programs; Ruth Long, publicity. Pat Ledwidge was the retiring president. Sound movies of the club's Christmas party were shown after the installation as well as movies taken by members in the 1952 film contest. Mrs. Lillian Nelson's 16mm movie entitled "Zoological Dreamland" won first prize.

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### ABBOTT & COSTELLO in "Knights of the Bath"

The boys are plumbers in this madcap episode! They are called to the Richwitch mansion to fix a leak! It is in Mr. Richwitch's private bath and he is abed with nervous prostration! Sh-h-h-h! they are warned! No noise! The patient must not be disturbed! Costello puts a wrench on the wrong pipe and the Johnstown flood was a mere trickle by comparison! Riding the bathtub like a boat the boys are washed through bedroom, downstairs, and out to a side-splitting climax!

### HOWDY DOODY presents "A TRIP TO FUNLAND"

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It is the mischievous Clarabelle who fools with the Supertalkscope! When he presses all the buttons it produces the most fantastic funland ever seen! Sensational chutes! Hair-raising scenic railways! Gigantic swings! The greatest amusement park thrill-makers are mild compared to these! And even the end of Howdy Doody's trip to this magical funland is fantastic, providing laughs, thrills and fun for every boy and girl who sees this movie!



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# THE CINE WORKSHOP

## CAMERA AND EQUIPMENT BAG

Many amateurs doing "still" work as well as movie, have made their own camera and equipment cases utilizing small suitcases. Answering the purpose very well, they still have a disadvantage of opening up flat. Some amateurs place their equipment in a soft or semi-stiff bag with a top zipper



opening. Here, I think, is a new angle to the zipper-bag "case" with these advantages:

There is a top opening into which you can reach straight down for your stuff; there is no jumbling around of the main items; the bag can be carried around closed or open and set down for immediate use; and best of all the cost is very reasonable. About \$3 for an 18-inch bag that is a full 9 inches wide.

The whole idea lies in making a section box from scrap quarter inch-plywood. There is a limit on its size in length because of the zipper opening which will not permit a full-length section to be slipped inside the bag. The section box illustrated is 9 inches square and takes up the full width of the bag, fitting rather snugly. It is placed in the center of the bag leaving about 4½ inches spare space at each end.

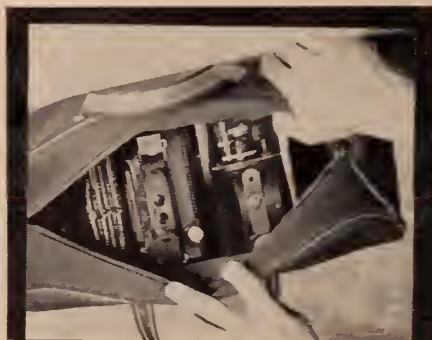
The section box is made according to the size of the main parts of equipment wanted therein and plotted beforehand, getting the heaviest items centrally located. As protection for the equipment it should be lined with felt or cotton or wool flannel. Even flannel polishing cloths can be used.

Household cement is a good adhesive. Certain compartments may need extra supporting wooden blocks to prevent movement, especially of the cameras. Line the exposed sides of the blocks and use brads to hold them, put in



from the outside bottom or sides.

Illustration shows how the main parts of my equipment fit in the section box. The box is slipped into the bag (a tight fit at the top) and generally left in the center of it, the two ends of the bag intended to hold miscellaneous items. The box can be fastened in permanently, of course, but it is more convenient to leave it loose so it may be adjusted a few inches either way, in the long dimension to accommodate any extra equipment wanted at different times.



Made primarily for short trips, I find it quite useful as a "stock" case on vacation trips in a car, using a shoulder strap gadget bag as an accessory. Last picture shows the completed bag. It really holds a lot of stuff—and it's handy.

## MOTOR SOLUTION MIXER

A small 110-volt motor such as one from a discarded drink mixer, can be quite handily converted for mixing photographic solutions in a hurry. Any small motor that's not too powerful can be used and the motor construction itself will determine how it is to be mounted.

The motor shaft on the motor pictured was but 3 inches long and was extended by connecting it with a metal rod using a threaded collar. Motor shaft and new extension were also threaded to fit. A collar with a couple of small set screws can be substituted if more convenient. A small fin of sheet metal was soldered to the bottom end of the shaft, and comes to one and a half inches from the base.



This fin must not be too large so as to cause splashing. The shaft and fin was given two coats of acid-proof paint. A regular monel metal stirring rod can be used instead and will not require painting.

The mount and stand was made from ¾-inch wood stock. The motor is fastened to its mount with two small angle brackets and the mount itself hinged to the upright. The shaft extends through a bored hole in the mount. The two upper angle brackets serve as rests for the motor base.

In use, the motor mount is held back by hand just far enough for the graduate to be slipped under the shaft, and at the same time lowering it into the solution as the graduate is pushed onto the base—Geo. Carlson, Chicago.



## PROBLEM

• Continued from Page 42

with Ansco or Kodak film. Ansco reproduces colder, softer colors: Kodachrome will give a very brilliant picture with flashing color. Take your choice. Hollywood professionals use both.

*Q: What provision must I make for transporting and exporting color film to a very hot, dry area? Is there available special packing or special instructions for these conditions.*

*A: Yes. Contact your local office—Kodak or Ansco and they will provide the necessary information. There is no extra charge for this packing.*

*Q: What is the best titler to use?*

The most satisfactory title for all around use would be the typewriter kind of titler. One is probably made to fit your specific kind of camera. It is usually a small compact unit, allowing the use of the typewriter to write the titles. Other types of titlers are available too—those using all kinds of type styles.

*Q: Can I use an ordinary mirror for rear projection, even though my room is rather small?*

By using a mirror to reflect the image, the projector may be placed at right angles to the screen, allowing a longer throw within a limited space. The mirror also corrects the image, which otherwise would be reversed in rear projection. Your ordinary mirror, however, is silvered on the back, and this tends to give double reflections. Better use a front-surfaced mirror. Mount it across the diagonal of a wooden frame.

*Q: How can I get deep blacks in my titles?*

Use a direct positive film if you are using white cards and black letters. Load your camera with direct positive film, but in developing it, make a negative only. If your card is of a good white stock, then your background should turn jet black.

Thickness of card doesn't matter—Bright whites will give blacker negatives—Remember that the intensity of your black, will be governed by the amount of light thrown on the background. If you do not use enough light, then the jet-black effect will not materialize. Weak developer can do the same thing—or a solution which is diluted.

*Q: Why do I get a blank frame at the end of each scene?*

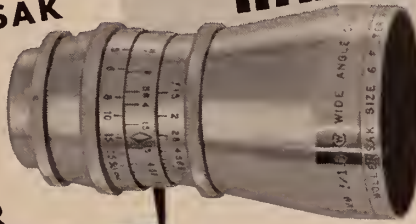
Many cameras are constructed so that the shutter remains open when the camera stops. The blank frame may be used as guide to indicate the beginning or termination of a scene, and aid you in splicing, later on.

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## BE MY ANIMATED VALENTINE

Almost everyone at some time or another has had an experience with "living pictures," either by participating in them or by being an audience to them. Usually these "living pictures" are reproductions of famous paintings, with the live participants remaining perfectly still.

With the approach of St. Valentine's Day, why not do a movie using the "living picture" slant, but adding animation. And, instead of doing reproductions of famous paintings, do reproductions of valentines. You can either take scenes from valentines you receive or buy, or you can make up your own valentine ideas. The scope of this film is practically limitless—it can run the gamut from love to high humor.

You can do this film with a number of people, each acting out a valentine, or with just one person acting out all the valentines.

Most valentines concern love in some phase or other, of course. There are many situations you can shoot on this subject. For example, a young girl could be sitting in a swing, or leaning against a tree, pensively pulling petals off a daisy. As she pulls, she could recite a verse (or the verse could be double-exposed over the picture, or flashed on before or after the picture) something like: "He loves, he loves me not, I wish I really knew. I'd like to be his Valentine, and tell him, 'I love you'."

Maybe your poetry, like mine, won't



go down in history as being the greatest, but you can have great fun writing it, especially for the humorous valentines, and then staging it for filming.

Of course, don't forget the comic valentine. You can let your imagination run wild on weird make-up and outfits for these.

If you have facilities for sound—the use of sound-on film or tape recording—you could have each valentine character recite his own verse. If

# IDEAS

you don't have a sound outfit, you can type the verses out on white cards, using a heavy, even touch to give clear reproduction, film them, and then edit them into the film, or you can double-expose them over the illustration.

If you want a lace valentine, this effect can be obtained by using a paper lace mat or doily trim around the edges of a matte box. Then shoot the scene through the matte box. The distance of the box from your lens will determine the size of the lace pattern edging or framing of your scene.

—Ted Jonas, Kenosha, Wisconsin.

## MID-SUMMER SNOW

Have you ever been fretting through a long, hot humid summer day, wishing the heat wave would break, or that the sun would hurry up and go down so you'd have the benefit of a cool night breeze. When



it does, do you find that there is no cool night breeze—it's just as hot as ever? Then, during such a day, have you ever happened across a picture in a magazine or on a bill board that shows a snow scene, or ice in some form or other, and felt yourself grow momentarily cool? If you have, you're susceptible to the power of suggestion. That doesn't make you any different from other people—most of us are the same.

That's why I'm busily shooting all the snow scenes I can this winter. I decided to film a "cool off" movie. I have filmed some beautiful snowscapes, and have included footage of the snow sports. I have sequences of the ice skaters in the park and the kids sledding on the hills. My wife, my children, and I, all love to ski, so I've been able to get some pretty good ski sequences on our frequent skiing trips to the mountains.

When I have my film completed,

I'll be ready for Ol Sol to do his worst. Come a hot, humid summer day and I'll mix myself a nice, cold lemonade, get out my snow film, and sit back and relax while the cooling winter scenes bring a relief from the heat.

—Jerry Widemer, Canton, Ohio.

## HOUSE PARTY

You can get good movies at almost any kind of a party because everything is so festive and everyone is usually having such a good time,



but the best place to get wonderful movies is a house party. My gang just had one a couple of weekends ago, and I really got some terrific films. There is always so much going on at a weekend party that you never lack for good shooting subjects. I have films of our skating party and the hike we took. I shot footage of our cold-weather picnic showing everyone either huddled up close to the bonfire or running around like Indians on the warpath to keep warm.

Naturally, we had a dance Sunday night, so I did glamour sequences of all the girls and fellows in their best bib and tuckers.

I also filmed Sunday morning breakfast and then got shots of the kids as they left the house for church, and entering and leaving church.

After I had my film developed, I edited it into the sequence that the events actually happened. I had made sure, while I was shooting, that I would have plenty of different angles of the scenes to make the film more interesting.

Maybe my film doesn't have much of a real plot, but it's sure a wonderful memory film to have, and I think those are the best kind.

—Mabel Romsey, Dubuque, Iowa.





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Set camera on tripod, as shown, and lay out titles upside down. Then expose a few feet

# TRICK TITLES

By ELI RESSLER

First time that Eli Ressler appeared in the pages of Home Movies Magazine was in an article in the March, 1950, issue, under the title, "Professionals Are Made, Not Born!" It was written about him and his activities at the University of California at Los Angeles while he was majoring in Cinematography.

We didn't hear any more concerning the doing of Mr. Ressler until some time later when he came into our editorial offices with an article which he had written about his filming the big California flood of 1952. We read it. We liked it. And we published it in our March, 1952, issue. It was called "An Amateur Makes A Newseel." CBS had used portions of his film for an on-the-spot TV-newsreel.

After we had met Eli, we learned that his interest in motion pictures had begun in Europe when he was serving in the Infantry with the United States Army. At the end of World War II, he was transferred to the Photographic Section of the Army. That was the beginning of his career as a motion picture photographer. Later, following his discharge from the Army, he went to college to further his knowledge of cinematography.

While he was in college, he experimented with amateur movies, writing, directing his own scripts, and using his friends for actors. He was a three-time winner of a KFI-TV amateur movie contest program.

When he left college, he branched out into more commercialized types of movies, filming wedding pictures, golf tournaments, and industrial films for manufacturers and TV-commercial. —Ed.

ARTICLES on titling have been written to death. Every Tom, Dick and Harry, from Natchez to Mobile, from Memphis to St. Joe, at one time or another have taken a whack at it.

"Have you ever written an article on titling?" asked the editor.

"No."

"O.K. Then write one."

So why should I be different? Draw up a chair.

Beginning at the beginning, titles add much to home movies. They give continuity to your films and also make it unnecessary to stand there beside your projector and say, "Oh, here's the stuff we took up at Yosemite. Look, now! Say, Marcia, what was the name of that mountain?"

Titling is actually as easy as clicking a camera-shutter. Easier in fact, because your time is your own, and you can try out all sorts of ways to make them. There are unlimited possibilities for unusual backgrounds, odd types of letters, as well as numerous trick effects. Your backgrounds can be made of anything. Plain colored paper, fancy paper, wall-paper, or the walls themselves. And you can choose

backgrounds to fit your subjects.

For instance, if you have some films taken at Christmas time, use Christmas wrapping-paper for your backgrounds. I personally have found that for outdoor films or travel films, large pictorial calendars serve as a most effective background for titles. (And I don't mean the Marilyn Monroe Calendar! Who's going to look at the lettering?) T.W.A., as well as steamship lines and lumber companies, get out large calendars with beautiful pictures that are excellent for this purpose.

The letters themselves can also be

• See TITLES on Page 72

Photos 2, 3, 4, 5, 6 indicate necessary steps for making the magic scramble titles.





# SOUND-OFF

## for sound

By ROBT. LEE BEHME

WHEN the "Jazz Singer" burst forth onto the motion picture screens it wrote finis to the silent film, but the amateur has been a long time catching up. Until recently there has been no inexpensive method of bringing sound to 8mm films. The 16mm has fared but slightly better, because the systems that existed were priced quite high.

Sound-on-film systems, such as the Auricon, will probably always be tops but it was not until the advent of magnetic tape that the amateur with little money found his way. Magnetic Sound systems, such as Bell and Howell's Filmosound or Reeve's Soundcraft, brought sound into the reach of most. Now with the announcement of Revere Camera Company's Synchrotape, all productions should soon carry some type of sound.

The Bell and Howell system works in the projector. The film is shot silent and sound is added, as it is projected, on a special "soundstripe" film which carries a narrow strip of iron oxide on one side. This strip is normally added to the film after negative processing. The soundstripe works like the tape in a tape recorder. There is no sound processing. It plays back immediately. Each recording should last the life of the film yet it can be changed instantly to allow new sound or dialogue.

Revere's idea is similar, but even less expensive. It makes use of equipment which is now standard and uses the "Synchro-Tape" which fits most tape recorders. The big difference between Synchro-tape and other tapes is the addition of lines imprinted on the back of the Revere tape. The sound is not taped directly on the film as a combined film-sound track but through a technique worked out by Revere engineers it is played separately on almost any recorder. They've got the system down so that it works with a high degree of synchronization.

(See Jan. Home Movies, page 16).

The Revere tape works on any standard tape recorder which operates at  $3\frac{3}{4}$  inches per second and can be used successfully with any 8mm or 16mm projector which is equipped with an adjustable speed control and uses a three-blade shutter. (Ed Note:

• See SOUND-OFF on Page 55



Photos—Crinkling cellophane will produce the effect of a crackling fire. 2—The egg beater in a bowl of water will simulate roaring waves; and pounding a cabbage head on the floor will sound like falling bodies.

## you can shoot YOURSELF

By SIDNEY MORITZ

THE most important person in a movie maker's film invariably is the filmer himself. But all too often, the shots in which he appears are the poorest in the picture. Why? The answer is obvious. He did not shoot these sequences. Can he shoot them? Yes, indeed, he can. The technique is so simple, it is a wonder so few movie makers use it.

There are two ways by which the filmer can have pictures of himself



taken. Both are predicated upon the use of a tripod. This piece of equipment is an absolute must.

The movie maker must plan the shots in which he is to be photographed before the actual shooting takes place. He must view the scene thru the viewfinder to make certain that the action to be filmed will appear within the field of the lens. This is essential as the camera is to remain in a fixed position on its tripod during the filming of this sequence.

When one or more persons are to be photographed with the movie maker, the proposed sequence should be enacted for the filmer as he views the action thru the viewfinder. He will thus be in a position to compose a



pleasing shot. He will also be able to direct the participants more tellingly in advance, bearing his own part in mind in this scene.

Should the photographer plan to ap-

• See YOURSELF on Page 55



# you can write YOUR OWN SCRIPT

(LAST OF A SERIES)

By JAMES RANDOLPH



Choose any subject

*This is the last in a series of articles on script writing, by James Randolph.*

PREVIOUS articles have dealt mostly with the mechanics of writing a script and the practical procedures involved to suit a home movie. But we mentioned little about the content of the script, and we did this for a very good reason.

Had we discussed the mechanics and the content, at the same time, confusion would naturally have been infused and our objective defeated. This way, by separating the two, a better concept of both can be gained by the reader—we hope.

This month we are concerned with the content of the script or to put it another way—what are we going to write about?

When we began this series we said first that the starting point should be a simple one sentence theme. This can be broken down into the Choice of Subject, and Choice of Idea. But let's

consider first the Choice of Subject. What is the film going to be about. Second, the idea, or the slant or the attitude on the subject.

The distinction between these two things is by no means a small one, and this manner of considering the problem in two stages instead of one is a valuable contribution. Most of us will agree that the best way to simplify a complicated job is to break it up into a number of smaller and hence simpler jobs.

The Choice of Subject is your most personal contribution to the whole assignment of making a film. The choice will be governed, in a large degree, by the things which interest you, yourself. It is then your job to make a film about that subject which will also be of interest to others. Few films are made for the sole pleasure of just making them. Most movie makers get their deepest satisfaction, not from

• See SCRIPT on Page 57

## Movie Quiz

By JOE REIMER

*Q. I have heard it said that there is one basic rule in pictorial continuity—that can make or break a movie sequence. What is this rule?*

A. Authorities on pictorial continuity agree that there is one general rule that *must* be observed in order to get a smooth running sequence. That rule is: *whenever you start shooting a new scene you should change the camera angle or the size of the picture.* Both the angle and the image may be changed if desired, but certainly *one* of these should be changed.

Perhaps the worst fault of amateur movie scenes is that they are jumpy and lack smoothness in transition from one shot to the next. For example, a cameraman is filming a child sailing a toy boat. If he is inexperienced and doesn't know about smooth transitions, he may show the child beginning to sail the boat, then if his camera spring runs down or if he runs out of film, he will rewind the spring, or reload the camera and resume shooting from the same point of view. The result, when the two scenes are joined, is to produce a jumpy action that spells mediocre production in the mind of the audience. This could easily be avoided by changing the viewpoint between the two scenes.

There are several ways to create this desirable change between shots. If the camera is equipped with lenses of different focal length, it is possible quickly to shift from, say, a medium shot to a closeup. If such lens equipment is not available, a new camera set-up may be made. Whatever method is used the result is much more pleasing than the all too common practice of just shooting away and letting the audience suffer from the inadequate planning.

The advantages of changing the viewpoint or image size between shots are twofold: (1) it makes for greater smoothness between shots and (2) it creates more variety and interest in the resulting scenes.

*Q. Why is the question of camera angles so important?*

A. Just as a speaker is often noted for his apt choice of words, so the cameraman may be known for his selection of camera angles. Sometimes the correct camera angle is as the human eye sees it, at regular ground level but frequently this prosaic view results in pictures that seem dull and lifeless. The answer of course is for the filmer constantly to be on the

• See QUIZ on Page 56



# Apple for the Teacher

By BEN LEPCIN

1. M.S. Freddy, a small boy, is at the kitchen table where he is dawdling over his breakfast. His schoolbag, a couple of books and a pencil box are strewn over the table. Freddy's mother is busy tidying up the kitchen.

2. M.S. Freddy's mother looks at the kitchen clock. She calls to Freddy.

3. Title: "Hurry up, now, or you'll be late."

4. M.S. Freddy's mother points at the clock.

5. M.S. Freddy looks at the clock.

6. C.U. The clock. It is ten minutes to nine.

7. C.U. Freddy is startled. It's later than he thought. He hastily gulps down a last mouthful.

8. M.S. Jumping up from the table, Freddy grabs his books and pencil box, crams them into the schoolbag which he slings over his shoulder. Waving a hasty farewell to his mother, Freddy rushes out.

9. C.U. Freddy's mother breathes a deep sigh of relief.

10. M.S. The kitchen door is thrown open and Freddy bursts into the room.

11. C.U. His mother looks at him in surprise as Freddy tells her:

12. Title: "The apple. I forgot teacher's apple."

13. C.U. Mothers opens a cupboard door and takes out a bag of apples. She hands one to Freddy who is hopping around impatiently.

14. M.S. Freddy grabs the apple and dashes out.

15. C.U. Freddy's mother mops her brow.

FADE OUT FADE IN

16. M.S. A classroom. Teacher is at her desk. There are some books and papers on it. Behind her is a small section of blackboard with a few simple words on it.

17. M.S. Freddy walks up to teacher's desk. He puts the apple on the desk.

18. C.U. Teacher is pleased. She picks up the apple and smiles at Freddy as she thanks him.

FADE OUT FADE IN

19. Title: The next morning.

20. M.S. The classroom. Teacher is again at her desk. There are some new words written on the blackboard. Otherwise the setting is as before.

21. M.S. Freddy walks up to the teacher's desk. This time, instead of an apple, he places a parcel on the desk.

22. C.U. Teacher looks at the parcel in surprise.

23. C.U. She unwraps the parcel and is even more surprised to find a piece of pie. Perplexed, she looks at Freddy who smiles at her.

24. Title: "My mom used up all the apples, so I had to bring the pie."



## Amateur hints from a

# HOLLYWOOD PRO

By DENNY PLUMLEE

*Mr. Ralph E. Winters has been under contract to Metro-Goldwyn-Mayer for years and has been the film editor on many of their most outstanding productions. He won an Academy Award for the best film editing in 1951 for his superb job on "King Solomon's Mines." He has edited some of the top pictures to come out of Hollywood, and a few of these are: "Gaslight," "Our Vines Have Tender Grapes," and "On The Town." Since Mr. Winters is said to be one of the best editors in the motion picture business, he should be the best qualified to give film editing advice to the movie amateur.*

"IT IS amazing that the many people outside the studios think a movie is shot just as it appears on the neighborhood theatre screen. Of course, in Hollywood the scenes are shot in no order at all; they may shoot the last scene first or the first scene last, depending on many factors. For example, if the set is used in the first scene of the movie and again in the last scene, it would be much more economical to shoot the two scenes and then strike the set. In that way, the sound stage is available for another set," said Ralph Winters, of MGM.

"Of course, it is a great compliment to the film editors to have someone say that the picture looks as if it were

shot in order, because this is just what all film editors are trying to achieve in their finished product," he added.

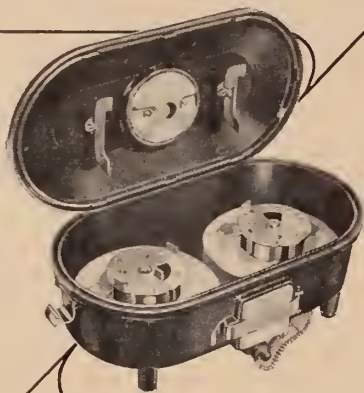
Most photographers make poor film editors when they have to edit their own footage. This is usually true of both the professional and the amateur cameraman. "A good photographer hates to discard any footage that he considers good," said Winters, "but the audience that will view his film will not have the same appreciation for the footage; therefore, the picture becomes draggy and uninteresting. Many times the professional editor has a fifty-foot scene that he cuts down to a couple of feet. Many times a sequence is highlighted by using just a foot or two of footage. This adds spice to the scene, but if the entire footage were used just because it was good, it would lose its punch, thereby ruining the entire scene by making it slow and uninteresting."

I asked Mr. Winters what actually determined the length of footage for a scene. He replied, "That depends on the mood and tempo that the scene is striving to produce. In a musical

• See EDITING on Page 73



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## TRAVELOGUE TIPS

By ORMAL SPRUNGMAN

**H**AVE you ever watched closely to see what makes the travelog movie, filmed by the professional, really click? Of course, there is superb choice of subject matter. There is good editing and titling. But, even more than that, the manner in which the material is set down on film is extremely important.

Watch for those luscious scenics, with lazy white cloud puffs floating low, framed beneath droopy palms or through doorways or windors. All are examples of fine composition plus perfect exposure.

Now why doesn't the average movie-maker life his travel movies out of the

special research. Most of his scenes look like the commercial postcard variety, taken from the same shooting



rank amateur class by injecting some of these professional touches into his own reels? Chances are that he is probably in too much of a hurry. He doesn't want to take the time to remain in any one spot long enough even to set up a tripod, to say nothing of checking camera angles and lighting and doing

position every other picture-taker would choose. Originality of thought and presentation are lacking.

It's a good plan to gather together all of the brochures and travel literature on the areas to be visited before starting out to film a travelog. Study the illustrations for subject matter, and then resolve to shoot scenics different from and even better than those pictured.

Alert yourself for the unusual. Work the less well-beaten trails for striking picture material—the market places, the picturesque villages and the people who live there.

• See TRAVEL on Page 55



# PROJECTION POINTERS

By ARTHUR MARBLE

*So much attention is given to the art of amateur movie making that the process of projecting the picture is too often taken for granted—with the result that audiences are often bored by and indifferent to pictures that had they been properly shown might have captured and held their interest. The purpose of this article is to discuss some of the everyday problems of projecting amateur motion pictures.*

## 1. To Show or Not to Show?

There are some types of movies that should not be shown outside the family circle. One of the standing jokes of amateur movie making is the situation wherein guests sit helplessly by while the film enthusiast (usually the head of the family) inflicts mediocre family films on the captive members of the audience, who cannot with propriety bespeak their true feelings which might be "Help! let me out of here!"

There are three types of films that should be considered carefully before they are shown outside the intimate group of relatives. The first is unedited films that have poor shots interspersed with the good. Such pictures require too much explanation and can be embarrassing both to the maker and the visitor who is forced to see them. The second type of film that ought to be seriously questioned is the snapshot type of movie that simply shows children or other members of the family doing "cute" stunts. Such pictures are no more pleasant to watch outside the home circle than plain show-offs in real life. The third type of film that ought not to be shown outside the next of kin is the one that is so poor in quality that it is no credit to the producer. Such films should be reserved for private showings—the more private the better. *The first cardinal sin of projection is to show the wrong kind of films to the audience.*

## 2. Are You Prepared?

Outside of a poor film in the first place, the most common cause for failure of a film showing is lack of preparation on the part of the projectionist. It is his duty (1) to check the film (preview it if possible) to make certain that it is in good condition; (2) to look over the projector to be sure that it is in proper working order.

Checking of the film may call for minor repairs where there is damage that may interfere with the film showings. While most film distributors

carefully inspect their films after each showing, there are still many films in circulation that are not properly inspected. When the operator fails to make his own inspection prior to projection the result is often a series of embarrassing stops during the course of the show.

Inspecting the projector involves making sure that the main parts are in working order: the motor, the lamps, the threading mechanism. The projector should always be set up well in advance of the appearance of the audience, for only in that way can the equipment be tested without distraction or waste of time.

*The second deadly sin of projection is failing to prepare both films and equipment in advance of a film showing.*

## 3. Are You Ready For Emergencies?

How true it is paraphrasing Robert Burns that the best laid plans of the projectionist often result in emergencies. A lamp burns out, the film comes apart, the sound track cannot be heard. So planning must go beyond just ordinary checking of film and equipment, it should include a little repair kit for the ordinary predicaments—such things as cellulose tape for temporary splices (to be removed after the showing since most film distributors have a strong aversion to the stuff!), an extra main bulb and an exciter lamp for the sound unit.

If the showing is an extremely important one or before a large audience, it is an excellent plan to have an extra projector that may serve well if it does nothing more than give the operator a wonderful feeling of added confidence. *He* knows that it would take a major catastrophe to stop *his* show.

*The third deadly sin of projection, then, is failing to be primed for emergencies.*

## 4. Is the Projection Suited to the Audience?

The competent projectionist is constantly alive to the comfort of the audience. When members of the audience file into an auditorium or projection room they may not all be aware of the fact that there are some seats in the hall where the screen is clearly visible yet the picture may be very poor. Especially is this true with

• See PROJECTION on Page 56

## An Afternoon



## with Plus-X Film

By L. L. ROWE

### EASTMAN PLUS-X

I loaded my Bell & Howell 70DA camera with a 100-foot roll of Eastman Plus X, and drove out to the beach at Santa Monica. It was a bright sunny day, with big puffs of white clouds floating overhead. The setting was perfect.

I used my Weston Exposure meter to get a reading of my subject, which was a house with blue sky and white clouds behind it. At 16 fps, without a filter, I would have had to shoot at f16, but I wanted this to be a picture with a punch. So I attached a deep-red filter, (Kodak Wrattan A) to a 1-inch lens. With this, the clouds would stand out very clearly. Then I changed my lens opening to compensate for the reduction of light. Instead of shooting at f16, I was going to take my picture at f5.6. Kodak recommends that you use three full lens openings larger for this deep-red filter. I got some great pictures of the house on the beach with clouds and sky behind it.

I had used fifty-feet of my hundred-foot roll and, with the remaining fifty, I wanted some action movies. That same afternoon, about three o'clock, I was up in the top row of a football stadium, preparing to shoot a football game, in the middle of fast and furious action.

I set up my camera on a tripod and attached two telephoto lenses. I used a 2½-inch and a 3-inch lens. This brought the action right into my lap, so I began shooting at 32 fps. This slowed the action considerably, so that when the pictures would be projected at normal projector speed, which is 16 fps, every block and every tackle of the game could be easily followed without having the entire film flash on and off the screen in a matter of seconds. When shooting action at 32 fps, I allowed two full stop openings on my lens, so that instead of shooting the action at the lens opening of f8 at 16 fps, I was filming the plays of the football game at f5.6. The results were really terrific.

*Eastman Plus X is fine for outdoor shooting, and also to use with various filters. It's a highly satisfactory film.*





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**SHOPPING**

**EVER-READY ARMLIGHT**—Another version of the fixed photo light has just been announced by the James H. Smith and Son Corp., Griffith, Indiana. Called the Victor "Arm-light", the unit is finished in hammertone and sells for \$12.95 which includes lamps. The two floods included are said to equal the light output of other units carrying four 500-watt reflector type bulbs. This model can be folded for storage in its own case.



**AUTOMATIC DISSOLVE**—For the Bolex H-16 camera equipped with a variable shutter. An automatic dissolve attachment has been designed and is being manufactured by Joseph Yolo. This device opens or closes the variable shutter for fade-in or fade-out . . . and for making dissolves. It stops the camera automatically when shutter reaches closed position. This attachment is distributed by Tullio Pelligrini, 1545 Lombard St., San Francisco, Calif., who install the variable shutter on the Bolex H-16 camera.

**SINGLE FRAME RELEASE**—A new release selenoid, (115V AC) has just been announced by Par Products, 926 North Citrus Ave., Hollywood 38, Calif. Made especially for the Cine Special, the unit provides push-button operation of the single frame release, and is said to simplify animation and other single frame work. The company reports that the unit can be installed by the purchaser. Write Par Products for more information, prices and catalog.

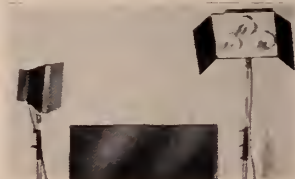


**PERFOMETER**—Mechanical minded camera fans will be interested in a unique instrument which uses an oil-sealed pendulum as the basis for measuring motor performance in terms of acceleration, deceleration and acts as a gradient meter at the same time. The device reflects the effects of gravity, momentum and drag, through a rugged gearing arrangement, and atmospheric compensation is provided by a spring-loaded valve. It acts independent of the motor, and need not be connected to oil.

The instrument measures pulling power, hill-climbing ability and engine resistance—also rates brakes from "dangerous" to "excellent". The Perfometer sells for \$22.50 postpaid from the Autosphere Corp., 551 Fifth Ave., New York 17, N.Y.

The manufacturer claims that it is possible to keep a constant check on the engine and to see immediately and evaluate variations as they occur. Once mounted on the car and "zeroed" in, the Perfometer becomes as important to the performance-minded driver, as his oil gauge or ammeter. The unit can be mounted anywhere, according to the driver's preference. A complete manual is packed with each instrument. For more information write the manufacturer at the above address.

**COLORTRAN**—Said to eliminate heavy lighting equipment because the unit converts the standard 150-watt bulbs (like the GE Projector Flood PAR 38 and P 40, or the Wabash Birdseye) to more brilliant light, with minimum current. The unit is an auto-type transformer similar to the large type used by city hydro companies. The manufacturer claims that the efficiency of a 200-watt bulb is increased more than 170%, and will equal the brilliance of a No. 2 floodlight on less current. Write the Natural Lighting Corp., 1124 East Colorado Blvd., Glendale 5, Calif.



**ANSCO BULK COLOR**—Instead of the standard 5-20 exposure loads available previously, Ansco announces the new bulk 35mm Ansco Daylight color film in an 8-20 exposure load package. The new load, notched and tongued sells for \$9.95. Available at all Ansco dealers, the new package actually saves \$.29 per 20 exposure load of film, the company states. No Tungsten type is now available, but will be announced later.



## TRAVEL

• Continued from Page 52

Don't spoil the mood and atmosphere of the foreign land by cutting in close-ups of your fellow travelers clowning or mugging. As such, they will add nothing to your footage and may actually detract from it. Keep the tourists out of your travel stuff as much as possible.

Want final inspiration? Examine the striking illustrations on page 52. They were taken in Mexico by Jack Van Coevering.

Your movie outfit—8mm or 16mm—can come away with scenes just as striking, perhaps, if you try. The scenery is still there. The lighting is usually always good. It's up to you!

## YOURSELF

• Continued from Page 49

pear alone in a sequence, he should have an assistant go through the proposed paces prior to filming. This will enable the producer to see whether his ideas when translated into action, are to his liking. It will also help him to pose more effectively for his own camera.

One way of "shooting yourself" is to have the movie maker depress the camera starting button and lock it into place. Then he hastily runs into the scenes to appear in them as planned. Upon completion of the action, he hurries back to the camera to release the starting button. This procedure involves the loss of footage shot while the filmer rushes into and out of the scenes. This footage can be easily deleted on the editing board.

Another method is to have some one else start and stop the camera for the producer. No previous photographic experience is necessary. Simple instructions for depressing and locking the camera button, and later releasing it, will suffice.

It is important that the assistant should clearly understand when he is

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to start and stop the camera. One way is to have him depress the camera motor button as soon as the participants come within the view finder's range. He will stop the motor when they get beyond that range. A pre-arranged signal such as raising a hand for starting, and lowering it when the scene is to end, works effectively.

No directions should be given to the

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### THE EUMIG 88 MAGIC EYE

assistant by the movie maker as he is being filmed. What is being said might be very apparent to the audience. Especially would this be true in close-ups or semi close-ups.

Delayed action devices for permitting a filmer to get into his own movie are available for a very limited number of movie cameras. The procedure here outlined relative to "shooting yourself" applies equally well to users of this device.

The movie maker appearing in his own film, should of course be completely unmindful of the camera's presence. He is not to look into the lens, wave to it, or in any other manner make it apparent that he is posing. Neither should he be seen too frequently in the picture; exceptions to this there will be. The movie maker on his wedding trip will be expected to be seen in the company of his bride. The vacationist on a trip with his family should rightfully make his appearance at time. Reasonable limitations however, must be imposed to avoid monotony.

Follow the simple instructions just presented. Get into your own movie. But remember you must use the tripod. With just a little care and foresight, you can be your own star!

## SOUND-OFF

• Continued from Page 49

*Most tape recorders and projectors will fill the bill but check with your manufacturer or dealer if in doubt.)*

The advantage of this system over others is that it is inexpensive. The big drawback is the fact that sound should not be recorded near the projector and this means the use of an assistant to start the various elements in motion.

No matter what sound system you use remember that the minimum footage for 16mm scenes is 3 feet at 16 frames per second and 4½ feet for 16mm at 24 fps. (This should be doubled for 8mm) This lasts only 7½ seconds on the screen and you can get only about 5 to 8 words per foot at 16 fps and 3 to 5 at 24 fps. You'll have to plan accordingly when preparing for sound.

You can see from this that sound cues will have to be brief and planned. It will be important to prepare a script before recording. After a film has been shot and edited, project it. Make notes as it is shown. Give such information as the length of each scene and what each scene shows.

Then, from these rough notes pre-

• See Next Page



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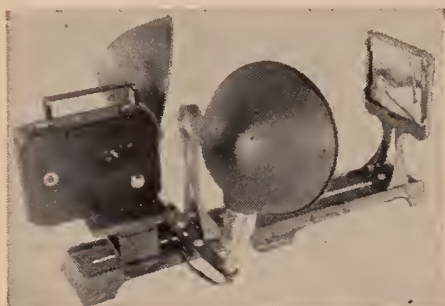
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pare a script. Very few people can do a smooth recording job without some kind of a guide. There are a million sound opportunities (no pun) and if you want to give them full justice with professional quality, plan each bit of narration, dialogue or sound effect so that it goes where it belongs.

For example, let's say you've just made a shot at the beach showing the water lapping gently at a rock. It will last one minute on the screen—somewhere around 120 to 190 words, depending upon how fast you speak. Now, you've made some notes at the scene and you know just about what kind of sounds and narration you want. You've decided that too much narration is bad and instead, you're going to use 80 words and keep the rest in sound effects and music.

Use a large index card. Write your narration on the right hand side of the card indicating who is to read it and when. On the left side of the card indicate music and sound effects showing the exact position they come in in relation to the words.

Don't be afraid to put in plenty of sound effects. They're easy to make with the gadgets you find about the house.

Crackling fire is easily simulated by crushing cellophane in the hands. The lap of waves on the beach is made with a spoon in a bucket filled with water. The fall of a body down stairs is created by dropping sack filled with sand. The blows of a boxing or wrestling match can easily be dubbed by smacking a head of cabbage against the floor.

Whatever sound effect you want don't shy away. A little experimentation will bring you the answer. Now that sound is here, sound off.

(Ed. Note: This is the first in a series of articles on sound movies and sound projection. Later on we will discuss sound effects, music and scripts).

## PROJECTION

Continued from Page 53

certain types of screens, which reflect a dull hazy image at a sharp angle. It is the duty of the projectionist to make sure that unsuitable parts of the hall are not occupied.

For a large audience, it is wise to have ushers to seat members of the group properly, particularly late comers, who can spoil a good show for others by their blind search for a seat.

In presenting sound films, determine that the volume is properly adjusted. For large groups one certain way to make sure that the volume is just right—neither too low or blasting—is for the operator to have an assistant who can move quietly about the hall and check the pitch and volume of the

sound which may vary in different parts of a single film.

The fifth deadly sin, then, is failing to take into account the visual and auditory comfort of every member of the audience.

### 6. How is the Tempo of Your Show?

Every type of public performance, including the showing of films, should be so well planned that there are no awkward pauses or hitches of any kinds.

Part of the projectionist's preparation is to know precisely where the film showing fits into other parts of the program and have it ready to show at the proper moment. Arrange in advance with an electrician, stage crew member or if necessary a member of the audience to control the house lights at the beginning and end of your show to avoid awkward pauses. Shun then, the sixth deadly sin of projection, which in reality summarizes all the major sins:

*Failing to plan the whole show to make for a smooth performance that is pleasant and profitable for the audience.*

## QUIZ

Continued from Page 50

lookout for angles that are fresh, interesting, that capture and hold the attention.

Obviously there can be no fixed rules for the election of camera angles. Two things must govern the choice: (1) the nature of the subject to be shown, and (2) the purpose that the cameraman has in mind. For example, suppose we are filming a tall man. If we wish to emphasize his height we might film him from a low angle which would exaggerate his size. If we wanted to minimize his stature we might use a high viewpoint. On the other hand, using a neutral or average viewpoint somewhere between the two would show his size without either emphasizing or toning it down.

In the choice of camera angles, it is wise to avoid "flat angles", especially with static objects like houses or trees. A variety of slide, high and low angles should add interest to any film. At the same time it is wise not to go to an extreme and use so many strange and unusual viewpoints that attention is drawn from the main subject which is the action itself. After all, good camera technique tries to avoid calling attention to itself.

Q. What is the difference between "cut-ins" and "cut-aways"?

A. Both "cut-ins" and "cut-aways" apply to shots that are added to those that carry the main line of action in a film sequence. While they are generally closeups, sometimes medium



shots are used for this purpose. The term "cut-in" applies to a shot that is spliced into the principal action in order to explain or clarify it. If, for example, we are showing a man engaged in fishing, a closeup of his hand reeling in the line would be a cut-in that would add interest to the sequence. Again, in filming a marriage ceremony, a closeup of the groom placing the ring on the bride's finger would be a cut-in.

The cut-away is related to the cut-in from the standpoint that it is incidental to the main line of action, but here the similarity ends. For while the cut-in shows in detail something in the chief story line, the cut-away shows something of secondary importance that is going on at the same time as the main action. Suppose we filmed two men engaged in a fight. A closeup of a spectator watching the fight would be a cut-away.

There are two kinds of cut-in shots that deserve special mention — head-on and tail-aways. Head-on shots, as the name implies, shows a person or object headed directly for the camera and has a strong dramatic quality, particularly as the opening scene of a new sequence. Opposite to this is the tail-away shot which displays action moving away from the camera. Tail-aways are frequently used to close a sequence although they may be cut-in at any time to explain related action.

## SCRIPT

• Continued from Page 50

shooting a picture, but from screening it for an appreciative audience.

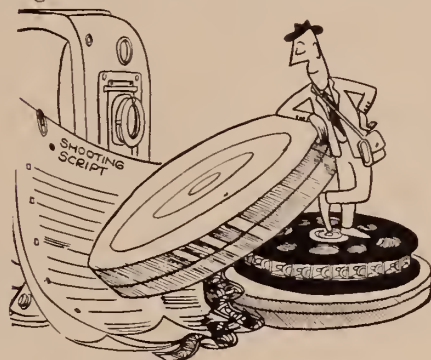
So your Choice of Subject will be influenced first by the things which interest you, and secondly by things which you feel we can make interesting to others. It will be influenced too, by the question of what is available. If we live in Iowa, there is not much point in making a film about the architecture in Mexico City—unless we are planning a trip there. If that is so, then it is perfectly all right.

The subject may be purely personal—a hobby, the kind of work we do, or perhaps some special interest. It may consider the family or the home, the community as a whole, or something on even a broader sphere. It may be in our own back yard or it may involve a journey to a distant place.

Having found a subject, we still have an endless range of possibilities in the decision as to what we are going to say about the subject. For example, suppose that you decide to make a film about your town; let's call it Suburbia. All right, so you are going to make a film about Suburbia. What are you going to say about it?

Your idea might be: "Suburbia is a beautiful town". In that case your problem is to find all the beauty spots

and film them with all the decorative charm you can bring to bear on them. Or perhaps you may want to say: "Suburbia has a rich historic past". The job would then be one of collecting the historic facts which demonstrate this thesis. Or, again, "Suburbia is badly in need of new housing". Here the problem would be one of collecting material showing how many people are badly housed in overcrowded dwellings. Or it might be: "Suburbia through the four seasons", or "Suburbia is an excellent site for a new manufacturing enterprise", and so on through literally hundreds of possible angles.



No short story, or play, or picture is big enough for two ideas, so we must decide, clearly and definitely, which one of the many possible ideas about the subject we want to utilize. It is important, at this stage that we think of ideas, and ideas alone. We should not be thinking of running gags, or trick effects, or particularly striking shots. These things are never more than a means to an end. And that end is the clear expression of an idea, and if we start thinking now about the means, we shall soon reach the point where we won't be able to see the woods for the trees.

While we stress the fact that a film should have only one idea, there may be many legitimate subdivisions of that idea. For example, if we were showing Suburbia through the four seasons there would be four sections: the town in the spring, summer and so on. A film is made up of sequences or chapters, and, in a limited sense, each sequence is an idea—but if it is a good film, the sequence idea is a logical subdivision of the broad, general idea, and not an independent set of facts.

Best way to go about this is to put down the subject you have chosen at the top of a sheet of paper, then jot down, as they come to you, every single solitary idea which that subject suggests to you. Just sitting and thinking about it easily deteriorates into idle day-dreaming of the "I-wish-I-could-make-a-good-picture-school". Jotting things down is a wonderful preventative of that kind of thing. Don't wait for a great idea. Put down the first idea that comes to you, un-

• See SCRIPT on Page 62

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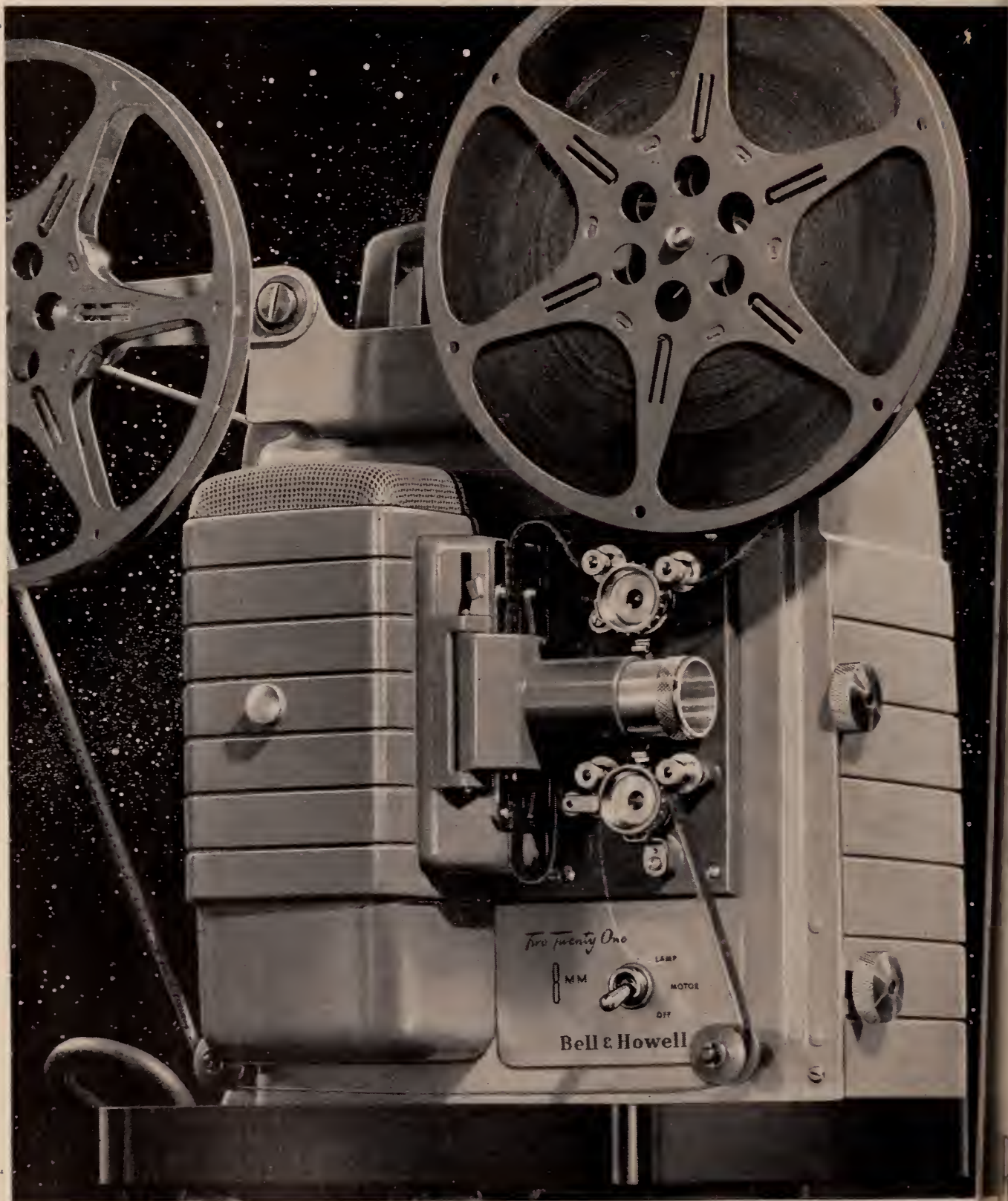
Any photo illustrating a cine idea, gadget, method or new way in motion pictures is acceptable. \$5.00 to \$3.00 depending upon quality.

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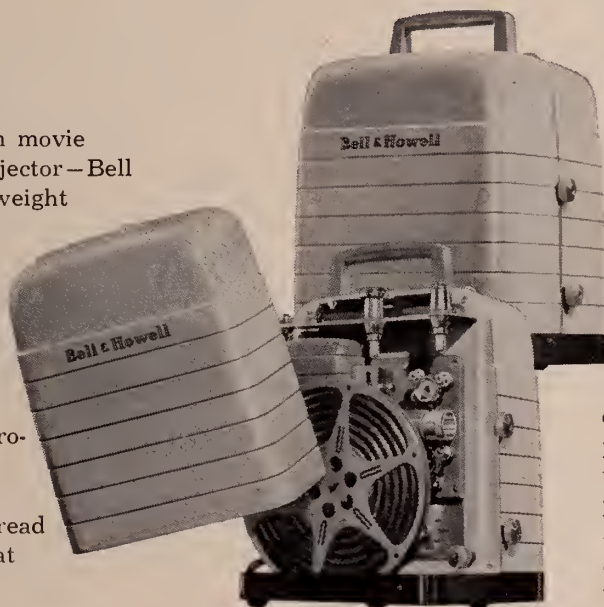
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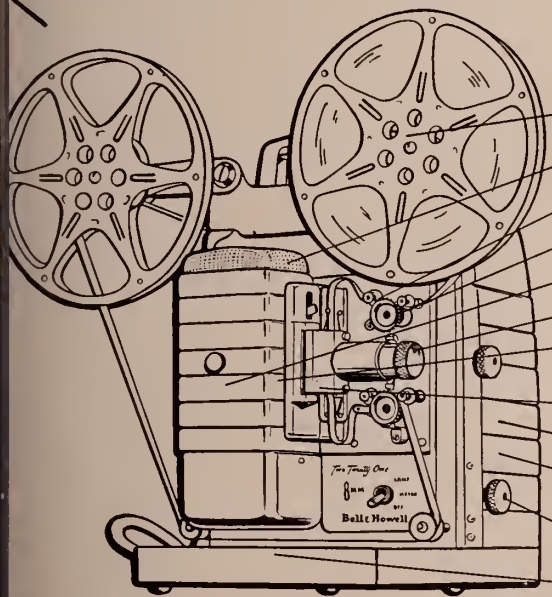


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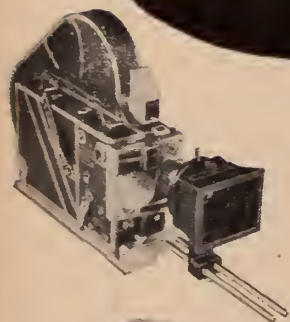
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FEBRUARY 1953

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CLETE ROBERTS—He found 240 undated features—Pg. 64



critically. Good or bad, that idea will suggest two more. (This sounds so simple that many people refuse to believe it—but the strange part of it is that it works. Try it!)

After a half hour of this, you will come up with an idea of some sort—the writer can guarantee that. Perhaps not a world-shaking idea, but one that is good enough to use until something better comes along. If the selected idea has any vitality at all in it, then it should get better as we work with it.

As a check on the definiteness of your idea, try thinking up a title for the film. Try to get a working title, and not necessarily one that is clever and definitive. If you can't think of a suitable title for it, it is more than likely that the idea is still too vague and general to be considered as an idea, and should go back for more incubation.

Assuming, however, that we have an idea which is good enough to work on, what is the next step in the process of thinking it out? Here again is a fairly good formulation of the problem. You can divide the remaining chores into these gradual steps:

Selecting the material to illustrate the idea.

Putting this material into sequence.

Drawing up the shooting script.

In this, we are again following the sound principle of doing it a little bit at a time. If we attempt to jump directly from the idea to the shooting script, we are likely to overlook many good bets. The longest way around usually proves to be both the shortest and surest way home.

So we take another sheet of paper and put our selected subject and idea at the top. Then we note down absolutely everything that we might shoot to illustrate or explain this idea. Don't worry about the order they come—yet. This is just raw material. We can call it, "gathering the facts"—which is an apt designation. Think over the places, the people, the objects, the effects, the actions, and the operations—everything that seems pertinent to your subject. Get plenty of these down—far more than you can use.

When you think that you have pretty well exhausted the subject, it is time to pass on to the next stage—putting the material into sequence. That means that we want to put them into the smoothest continuity possible—and remember that word "continuity". It means that each shot *continues* into the next one. (A lot of cine amateurs should be required to write that last sentence on the blackboard five hundred times.)

Each shot must bear some relationship to the shot ahead of it, and the one after it. The simplest relationship

• See SCRIPT on Page 56

# HOLLYWOOD PRO'S

## at work

WITH the financial success of "Bwana Devil" making stars in their eyes, Hollywood producers are involved in a mad scramble to get on the stereo bandwagon. Two have already signed up with Natural Vision.

Every studio in town is working furiously with its own special processes so as not to be left in the cold when conversion from the old style films becomes a reality. It's going to be a stereo year, from all indications.

Warner Brothers started a stereo film (Jan. 19, 1953)—but the set was closed to visitors. Columbia has announced plans to produce three films this year in Natural Vision. First will be an action thriller produced by Sam Katzman, who specializes in this kind of story; the others may be anything, even Rita Hayworth in some kind of musical. De Mille said that his new version of "The Ten Commandments" would use a stereo system—but he did not specify which one would be employed.

Twentieth-Century Fox announced that "The Robe" will be filmed in two different versions—one of them in stereo, a new system utilizing a new large-screen process called "Anamorphoscope", recently acquired in France.

But Sol Lesser seems to be out in front. He announced recently that he and his associates will make 12 stereo pictures per year. These will use the British-developed Stereo-Cine process newly named Stereocinema, by Lesser. He believes that Stereocinema can develop the viewing of three-dimensional pictures without the use of special glasses—in the future.

But how can all this affect the 16mm producer, and what kind of demand can be anticipated for stereo films?

First of all, it is the opinion of this department that no one has yet produced anything new. "Bwana Devil" has not been perfected and the case of stereo photography has not advanced much since 1930 when we saw short subjects fully as effective as the Oboler epic. "Bwana Devil" cashed in on its novelty and nothing more. And we feel that stereo will not come into its own until the image can be viewed without glasses.

Third dimensional films can have much impact for medical use where the relationship of depth can be of value to the student. It can be valuable in the field of art instruction, to show

advancing and receding planes and the visual effect of various color tones; but these are but a few of the applications—in terms of education.

We must assume that stereo, as it stands today is a novelty with a vast potential, but it can get nowhere if viewing is not simplified, and a standard of quality adopted by the entire industry. Until that happens the independent producer is safer with the conventional two-dimensional picture.

### NON-THEATRICAL 16mm PRODUCERS

News of your activities are of vital interest to all readers of the "Professional Cine Photographer" section. Releases covering current productions are welcome by this column, will be reproduced on these pages. Please limit information to one page and include a description of the name of the film, subject covered, black and white or color, length, name of sponsor or advertiser. "Professional Cine Photographer" is interested in all commercial film activity in the United States, Canada, South America, Europe and Asia.

### NEW COMMERCIAL FILMS

**VIRGINIA** State Board of Education—"The Elementary School", parts I, II, III, cleared for TV. Produced by the film production service of the Department of Education, these films indicate the characteristics of the good elementary school. Serves as a means of helping teachers in service and those preparing to teach. Prints can be rented or purchased from Film Production Service, Virginia Dept. of Education, Richmond 16, Virginia.

\* \* \*

**MICHIGAN** — Soundfilm Studios, Detroit. "The Invisible Shield", sound, color, 21 min., produced for Claude B.B. Schneible Co., the film is intended for the foundry industry and colleges, and concerns dust control systems.

Write Sales Dept., Claude B. Schneible Co., P. O. Box 81, North End Station, Detroit 2, Michigan.

\* \* \*

**ROYAL PRODUCTIONS** — Meridian, Mississippi. "Story of World's Most Versatile Mover", sound, color, 30 min. Produced for the MRS Mfg. Co. and intended for contractors and earth movers. Film demonstrates use of tractors, dirt-moving equipment etc. Prints available from MRS Mfg. Co., Jackson, Mississippi.

\* \* \*

**UNIVERSITY OF OKLAHOMA**, Norman, Oklahoma. "Retire to Life", sound, b&w, 20 min. Produced for the

• See PROS on Page 78





Bing Crosby look over Bing Crosby Enterprises' new VTR (Video Tape Recorder System) with Chief Engineer John T. Mullin. Crosby is holding piece of tape which has 4,000,000 impulses recorded. Left foreground is the new video recorder as contrasted with (right foreground) first German "Magnetophon" recorder as brought to this country by Mullin right after World War II. New Crosby system will record and play back instantly video pictures and sound.

# CROSBY'S VIDEO TAPE RECORDER

By G. E. EDERMAN

This is a personal report on the first press demonstration of the latest electronic advance in the recording of sound and picture on tape. Claimed to be first in the field, John T. Mullen, chief engineer at Bing Crosby Enterprises said that minor imperfections will be eliminated next May when a third recorder will be introduced. A manufacturers model will be available by June 1954.

With General Electric, R.C.A., DuMont and the Armour Institute all working on the same idea, there is a distinct possibility that someone other than Crosby may per-

fect this new recording system. But Crosby Enterprises remain first with this demonstration where motion pictures have been reproduced from a medium other than a strip of film containing a series of actual photographs.

In the meantime, details are closely guarded because of the intense competition in this field. But it has been estimated that the new system will reduce film costs by one fourth. Mullen claims that the Video Tape Recorder will cost about \$50,000, but that the savings in time and material will compensate for the initial outlay.—HP.

TODAY I saw a miracle in Hollywood.

It began with a fish dinner in New York in 1946, swung around to two golfers in Hollywood, and then ended with a sweating truck driver carrying two packages into the offices of the Ampex Company in San Francisco.

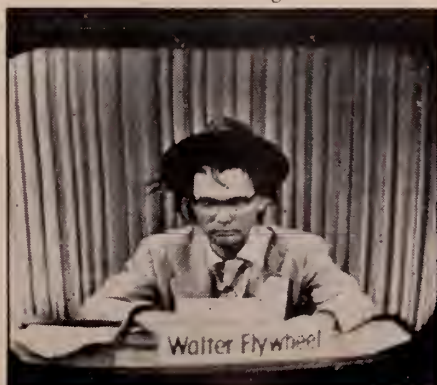
Bing Crosby, oblivious to all these events, was smack in the middle of a

• See CROSBY on Page 68

Live image



Monitor image



VTR image (Simulated)





# CLETE ROBERTS'

## *World Report* . . .

By HENRY PROVISOR



Clete Roberts—reporter

This is the story of Clete Robert's 15 minute television program, "World Report". Shot in 16mm, his shows are actually information telecasts and not spot news. In two years, Roberts and his cameraman Russell Day have travelled more than 200,000 miles by air, jeep, boat and train. They have crossed the Pacific five times; visited Korea nine times, made trips ranging from Asia to Europe, to Asia Minor, Melanesia, and South America; they have been to Israel, Pakistan, India, Hong Kong, China, Hawaii, Japan, Formosa, and Canada. In all, they have made more than 240 fifteen-minute shows, the equivalent of 45 feature length Hollywood epics. "World Report" has recently been nominated for the Peabody Award.

**I**T TOOK three men to achieve "World Report", and a few extraordinary events.

In 1948, Roberts who had been working for radio station. KMPC. was kicked off the air by his boss, the late G. A. Richards who resented a remark made by Roberts that General MacArthur was too old to run for president.

At the same time, Russell Day, cameraman, was working in Hollywood making documentary films. And Miles Ark, the proprietor of a low-cost men's clothing store, was the third man to help make "World Report" the unique series that it has become.

Roberts got a new job with KLAC-TV. where he did a news program for Miles Ark who owns the Barr Manufacturing Company. After some time, Roberts convinced Ark that he could make an interesting series of films if Ark would finance a nine-months TV news-gathering trip to the Near East, Alaska and Europe. Ark agreed, so Roberts took off with Russell Day and 750 pounds of movie equipment.

The films clicked from the very beginning—(shown locally five times each week. 6:45-7:00 p.m. KLAC-TV)

and Miles Ark claims now that his business increased as a direct result of "World Report".

"When Clete began sending in his films my sales jumped from \$250,000 to more than \$1,000,000 yearly. People are so interested in the material that we get scores of letters praising the program. And right now I own a chain of clothing stores instead of just two, as I did before I met Clete," he said.

But there is more to it than that, actually. Ark is no ordinary clothing merchant. It was Roberts who saw the possibility of a film series like "World Report", but it was Ark who saw it too, and put up the money to make it possible.

Both Ark and Roberts now feel that their program is the answer to low budget news programs for local stations. Partners in an outfit they call "U. S. Television New." they now lease their films to ten other markets in the United States, and have recently sold a series to the Canadian Broadcasting Company for release in Montreal and Toronto next month. Their films are distributed through United Artists. So we can assume then that the idea is a success. But what makes it click and why has it gone over so well?

First of all, we would say—Clete Robert's face, and his manner. He is an excellent reporter, who does not slant the news and his personal integrity is something that is apparent at once. He is honest. He looks honest and that's about the size of it. Of course there is the matter of technique,

• See CLETE ROBERTS on Page 69

Russel Day and his Auricon Pro Camera. He shot enough film to equal more than 45 feature length pictures.



Turkey



Pakistan



Greece



Alaska



Calcutta



Korea





# Murray De'Atley:

*He can be called a roving stunt cameraman because he travels all over the U. S. A. to photograph odd people and strange phenomena for a TV program in Hollywood.*



## STUNT CAMERAMAN

By SARA WEBB

*Murray De'Atley is a 36-year-old cameraman making films for a half hour TV show called "You Asked For It", (sponsor "Sippy Peanut Butter"). Serving 35 markets all over the United States, the show stands primarily on the fact that people are very interested in the unusual. Format of the 30-minute show consists of five unique people, stunts, and events requested by the viewers who send in ideas. De'Atley, who has been shooting this kind of material for a year and a half, does a follow-up on the ideas sent in and then shoots the story so that it can be presented as part of the show, later on. Here is his story:*

**"THE** demands of this program take me all over the United States. I might be here today, in Washington tomorrow, in Mexico the next day and perhaps up in Alaska soon afterwards. It all depends upon the letters we get and the stunts requested by the TV audience," he said.

Asked about the kind of films he has made recently for the show, De'Atley exclaimed:

"You name it, and I've probably shot it. Last year I went to Oregon to interview and photograph an 8' 2" human giant—said to be the biggest man on this continent. He is a lawyer in Portland, and I spent three days recording his habits and his way of life."

Seems ordinary enough, except for the subject, but evidently De'Atley had problems with that one. He said that the man had a special car, with a square opening cut in the top of the vehicle so that he could see where he was going; special seats and special steering wheel. Being married to a normal sized woman, he could not change the scale and size of the furniture or the other accessories of his

home and this made interesting footage, too.

"The car was a problem all right. I had to get another truck, built high up, so that I could tower over the giant's car, and this way get the kind of high angle shot necessary for this particular kind of story."

He said that he shot more than five hundred feet, but only 50 feet was used on the show.

"Each stunt, or film, takes up around four minutes of air time; I mean, the description and all other action, while the film alone is usually about fifty feet. This means that any story is usually compressed into fifty feet—and that means tight editing! Of course sometimes I make a film running 3½ minutes—but that is rare.

He uses a variety of equipment and he said that he will usually match the camera to the story. In other words, some stories may require a 16mm Mitchell which he has, or another call for a 16mm Bell & Howell, or even a Bolex, or 35mm camera.

"A few months ago we photographed a flea circus in Santa Monica, Calif., and this required other than the conventional film and lens equipment. We use Background X mostly, which is a wonderful film—but fine grain is a must with close-up subjects like these insects, so we used Plus-X on this one.

The light had to be adequate yet not too strong—otherwise this would have killed the fleas. We had to use extension tubes on the lenses in order to get close-up and this was another factor to consider. But we shot the story

• See STUNT CAMERAMAN on Page 70





# INDUSTRIALS

## ... on a shoe string

By ARTHUR SMITH



THERE seems to be a place in many industries for the production of low budget motion pictures. These needed films cover both training and safety subjects dealing with work operations in the firms involved. The words "low budget" mean just that. Not \$500 to \$1000 a screen minute, which is the average screen time cost of an industrial, but from \$35 to \$45 a screen minute!

Many large industries recognize the value and use of motion pictures for employee training and sales work. These companies have the films made by producers in the field of industrial filming at the going rate for such a product. But, there is a need for more films of a specialized and specific nature, the quantity of which would run the cost of film production per year above the amount that would get approval for expenditure.

It is this need for numerous low cost pictures that "shoestring" production is justified. One large public utility whose films are generally made on a participation basis with its affiliated companies has been making training and safety films locally, to fill specific needs not covered by the more expensive productions.

To keep the cost as low as possible, one man serves as write-producer-director and another as operating cameraman. When additional staff help is needed it is borrowed along with the personnel appearing in the films from among the ranks. The producer also cuts the film so these low budget pictures are practically a "one-man" operation.

The equipment used when making these pictures consists of a Cine Special camera and tripod, exposure meter, and auxiliary lenses. A Junior spot and two baby kegs, two No. 4 photo-flood double broads, two No. 4 single broads, a home-made mike boom, and a Brush sound-mirror tape recorder. The sound is recorded onto tape and then is re-recorded onto film. Afterward the original picture and sound is edited and the films sent to a commercial lab for making the composite.

Not even the additional expense of a work print is written into the bud-

get. Although some damage is done to the original during cutting there seems to be no desire on the part of the management to attempt to improve the quality through the use of a work print. Their argument is that after a few runs through the projector who can tell whether the damage visible is from handling the original or the print. The number of copies are limited, seldom exceeding four, so it is maintained that the work print cost is not justified.

Most of the pictures are shot silent, at 24 fps and a narrative track is post recorded. A few films have been made with spoken lines and these have been shot "wild". The customary slate and clap boards are used for scene identification and synchronization. Where there is a drift between the picture and sound it is corrected when matching the track.

The editing equipment consists of a Craig viewer, a home made sound reader and a home made synchronizer. For checking and timing scenes and sequences a projector is used. This projector is positioned near the editing bench so that the editor does not have to move from his chair to run a film strip.

Trim baskets to hold scene lengths are made from three tall waste baskets ganged together and mounted on rolling platform. Across the top is a board on which is mounted coiled springs. These are numbered consecutively and the scenes are cut from the rolls as received from Eastman Kodak and after checking the slate number are slid into position on the coiled spring. In this manner all of the scenes end up in correct editing order. If the scenes run over 25 feet they are spooled on the 100 foot film spools, labeled, and placed on a V shelf over the editing table. Another wastebasket, lined with clean lintless cloth, as are the trim baskets, is used directly under the splicing block mounted on the front edge of the editing table. This makes it convenient to drop the ends of scenes as they are being spliced.

To check the final cutting of the pictures they are run in an interlock

• See INDUSTRIALS on Page 74







*Davis in Mexico shooting "Plunder in the Sun"*

# SID DAVIS ...independent

By HAROLD GIBBONS

The Youngest 'Old-Man' in Hollywood tells how he acquired most of his movie experience in the picture business.

*Sid Davis Productions is operated by 36-year-old Sid Davis, in association with actor John Wayne. Davis is unique in that he has been active in the motion picture business for more than thirty-two years. He began with the "Our Gang" comedies in the twenties, and has never actually left the picture business because he has been involved with the studios ever since the early days of Hal Roach. Even today, he acts as a stand-in for John Wayne, but most of his activities are centered around the production of his own educational pictures which he shoots and makes himself.*

DAVIS has been in the picture producing business only three years, and has already made thirteen films. They vary in theme from the religious, to the instructional and educational—but all are unique in themselves because they were made only to fulfill a need.

Asked how he decides on the subject to shoot, Davis said that he makes an independent survey first to determine the marketing possibilities, and only then does he go ahead with production.

"I've seen so many producers make it tough for themselves because they thought that all that is needed to make an educational picture, for instance,

was to make footage in the "how-to-do-it" style, and that's all."

He went on to say that he favors the rough, tough, method of presentation, and is certain that he can get more impact by furious examples, visually powerful, which leave nothing to the imagination of the viewer.

"And you must not forget distribution," he said. "No matter how wonderful the technique, and how unique the theme, you can get nowhere without proper outlets for your films".

He said that he does his own distribution and finds that he can do a better selling job himself. This, of course, is due to the fact that Davis went out a few years ago and contacted all sources, and in this way set up his own distributing system. He made a complete tour of the United States in 1950, and another one in 1951 in order to appoint representatives in the various areas. Because of this, Davis is in the very enviable position where he can shoot to sell, and not have to take chances later, worrying about sales.

But getting back to subjects which he chooses. We asked him how he de-

termines what to shoot and he replied that it involves the fact that the producer must have some glimmer of an idea, first. Then if it is an educational picture, he suggests that educators should be contacted so that several points of view can be considered.

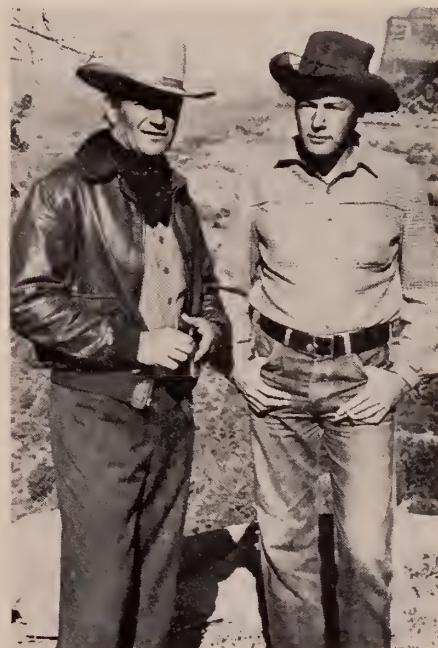
"After that, go ahead and make the film—but as I said before, you should determine whether there is a need for your particular kind of film."

With thirty-two years out of thirty-six in Hollywood, known as the 'oldest' young man in the business, this sounds like sensible advice.

Actually he has never left the picture business. He claims that he learned production by observing cameramen, directors, and producers when he worked for Hal Roach, and recently, as a stand-in for John Wayne, he is always conscious of the lighting, the sound, and the general technique used by the larger studios.

Right now he is making an exploitation trailer for TV. The trailer runs 12½ minutes, and concerns the film,

• See DAVIS on Page 75



*Stand-in Davis (r) with John Wayne on a western location*



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## CROSBY'S RECORDER

• Continued from Page 63

hot golf game with Bob Hope on that same day.

In San Francisco, the truck driver delivered the two packages marked "Germany", and went back to his business while puzzled officials opened the packages and found two tape recorders which wouldn't work.

That night in New York, in a small restaurant on 53rd Street, a Jack Mullen sat toying with his food because a fantastic idea had entered his mind, and mundane things like a fish dinner left him cold.

The people at Ampex, (who were after all flesh and blood like you and I) kept fooling around with the tape recorders which would not work. And it wasn't until Mullen arrived with the special sound heads which he had removed from the recorders, that they were able to get the machines to operate. When they tested the equipment finally, with the heads in place, they found that they had two instruments which could reproduce sound on tape better than any other they had ever seen. Crosby who saw the machines in action made immediate arrangements to use them for taping his own shows. And he has been using them ever since.

Now let's get back to Mullen.

The fantastic idea he had in New York that night in the restaurant concerned the possibility of taping sound and picture, as both impulses were beamed from any TV transmitter. He told Crosby about it and the Groaner was sold immediately. He provided cash and facilities for research, (this was three years ago) and Mullen went to work, using the German tape recorders as basic equipment.

Today, five days after Christmas, 1952, Mullen made a miracle and his job which began as a crazy dream in New York, is almost complete and he proved it.

He demonstrated his idea and proved that the taping of a video show was a reality. He set up a TV aerial on the roof of the laboratory of Crosby Productions in Hollywood and hooked the two lead wires to his recorder. He flipped a switch and the recorder began operating. After fifteen minutes he stopped the machine and switched it over to play-back, and then the miracle happened.

The TV signal emanating from Hollywood during the past fifteen minutes, was reproduced exactly on a small TV monitor, and there was Jack Benny, in sound and picture, almost exactly as he was seen on the conventional TV sets, a quarter hour ago.

The dream was emerging and Mullen had captured sound and picture on tape, for the first time, with good definition and contrast. The 1" strip

of tape could be used over and over again, and the old idea of photographing the show from the TV tube, via a motion picture camera was now old hat.

But there are still plenty of problems to overcome and Mullen said they would be solved shortly.

How about quality? We saw the Jack Benny show on tape, and found the quality was excellent. The image had a long scale of greys, and was almost as good as the picture produced by a live show. Definition was broken up slightly by a small dot pattern, similar to a rough newspaper screen, but this was not very obvious. Bright pin-points of light seemed to be scattered at various points of the screen, and the image oscillated slightly at intervals of five seconds — but this was not too objectionable, either.

Another show, called "Carson's Cellar" and produced by CBS, was recorded after the Jack Benny show, and formed part of the Crosby demonstration.

This particular portion of the demonstration was extremely interesting to this department because we had seen "Carson's Cellar" the previous week, live, at CBS, and also observed it on the CBS monitor. A comparison then, between the live show, the image on the monitor, and the image on the Crosby Video Tape Recorder could indicate the actual image quality.

That is why the illustrations accom-



panying this article are based upon the Carson show.

Permission to photograph the recorded video image of "Carson's Cellar" at Crosby Enterprises was refused. Reason given was that a photo might reveal certain electronic information useful to competitors. Therefore, in order to illustrate the quality of the picture for the benefit of Cine Photographer readers, a rough newspaper screen was used to reproduce the photo, to simulate the actual quality of the image as it came off the Video Tape recorder. Visually, this is as close to the real thing as it is possible to get, at the present time.

Reaction to the new method of recording has been violent and controversial. It ranges from complete disbelief to awed wonder. Some engineers



say that there is nothing remarkable in the demonstration, and that Crosby Enterprises are using well known principles to achieve their system. The most repetitive criticism is that the high speed of the recording tape (100 inches per second), is a great disadvantage because of the vast amount of tape necessary. But Mullen, chief engineer of Crosby Enterprises replies that even if this is so, it is still cheaper than film, and that a recording can be played back instantly, with better fidelity.

While it is too soon to evaluate accurately the impact this system can have on the industry as a whole, it is fairly certain that vast changes are in the offing. Whatever happens, it will be to the advantage of the viewing audience in terms of better pictures, better service, and other benefits which come with any large competitive scramble.

## CLETE ROBERTS

• Continued from Page 64

and it is possible that has something to do with it too.

In Karachi, Pakistan, Day photographed Roberts as he was talking to the local mayor from the back of a jeep, as they walked through the slums they were discussing. Just outside of Hong Kong, on the Chinese frontier, Roberts strolled straight towards a hostile Chinese Red soldier standing on the boundary line. The soldier observed Roberts talking into the mike, but did not realize that Day was making movies of the whole thing. When Roberts ducked down and Day moved in for a close-up, Roberts said to the TV audience:

"Now you're looking into the eyes of a Red Chinese soldier".

In Tokyo during the riots of May, 1952, Roberts and Day got some unique pictures but they almost got killed getting them.

"It was about four o'clock in the afternoon", said Day, and we were stationed on a street leading to the Imperial Palace. We had an army jeep, a Japanese driver and all our equipment hooked up, ready to go. Ahead of us was an angry mob of 350,000 people marching right in our direction. Clete was off to the right somewhere, about fifty feet away with his mike and a long cord, talking, as the crowd approached. I was shooting the crowd and soon there was a shower of sticks and stones which fell like rain on our jeep. And some of them threw acid bombs."

He said that when the mob saw the camera they made for the jeep and tried to destroy the equipment with long bamboo poles.

"They whacked Clete over the head a few times and tried to hit me too, but I ducked under the camera and

they didn't touch me. But it took a few stitches in the head to fix up Roberts," he said.

When the melee was over Day and Roberts had a fine film in actual sound. According to both of them, it was one of the most exciting assignments they have ever had to cover—but one which they don't want to experience again.

Films like this seem to hit the jackpot because audiences feel that they are right along with the reporter. This of course is due to his obvious ad-libbing and the unrehearsed quality of the films. It adds to their reality.

But the films are definitely not news-reels and Russell Day has this to say:

"When I started working with Clete I had to forget everything I had ever learned about newsreel work".

He pointed out that a new set of rules had to be made, and once in a while these were thrown out the window too.

"A 12½ minute program consists of two 200 foot reels. We shoot the story and then ship it back to the States. After it is processed it is sent down to KLAC-TV and there it is ready for televising".

He said that there were no editing problems with the films because they are taken in such a way that the actual editing is done in the camera at the time of shooting. Of course, this is a neat trick if you can do it—but they do it. The first part of the program is devoted to one or two minutes of Clete's summation of that particular reel, and from there they go right into the story. As mentioned previously four hundred feet takes care of any single story.

Shooting this kind of report is different from the technical photographic point of view, and it is also different than the ordinary news story, Roberts said.

"We do a sort of undated feature type film which is, at the same time, of interest to our audience because something is happening, relative to world news, at that particular moment and at that particular place", he said.

"Take Canada, for instance. We went down there because the vast discoveries in oil, and the great industrial expansion affected the United States, and consequently the world. In the realms of oil, for instance, Canada has proved to be highly productive, and I might say that this changes the balance between us on this continent, and those other countries in the East who are producing oil. Anyone can see that this makes us less dependant on overseas supplies."

Generalissimo and Mme. Chiang Shek are not interested in reporters or cameramen, right now, but Roberts

• See Next Page

## Hollywood

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## CLETE ROBERTS

and Day had no trouble in interviewing them.

"I explained that we wanted to shoot some footage for the television audience in the States, and when Chiang heard that, he readily agreed; seems to be something magic about the word 'television,'" said Roberts.

His technique can be compared to that of an editor and a camera. He voices his own opinions about the things he sees and then points up what he thinks by visual examples and live subjects. He is as objective as it is possible to be right now, and most viewers feel that he does not impose his own opinions too much.

Without Russell Day and his sturdy equipment, "World Report" could not exist. And without Roberts, the program would also not exist. And both agree that without Miles Ark there would be nothing—but happily, all three combine to make this program a reality.

All three seem to be dedicated men. Roberts knows his job and so does Day, but the equipment played a large role in the 240 shows they have filmed to date.

They use an "Auricon Pro" cine camera, which contains an optical sound recording system.

"This is the best camera I have ever used—for this peculiar kind of assignment," said Day. "We have used it under all conditions, in all kinds of weather. We had it on top of a tank in Turkey, we lashed it to the deck of a plunging warship in the Pacific, in planes, trains, in the Arctic and the tropics—and we have never had any trouble of any sort."

Day said that the Auricon seemed to be designed for their rugged kind of shooting. Since the TV show consists of two 200 foot reels, (the capacity of the camera is one 200 foot reel) it is very simple to thread another roll into the camera, when on an assignment with Roberts. Total equipment weighs 750 pounds and this includes all the gear necessary.

Day uses Kodak Ektar lenses, a one inch, a two inch and a wide angle. "I have a very useful lens which we picked up in Germany. It is an f2.8 Zoomar type, (vari-focal length lens) and registers focal lengths from 1" to 3½" with a special finder. This makes things much easier for me because I can get in close without moving the camera."

Toughest assignment was right at the front in Korea. Both had been taken to the farthest outpost of the war on the Korean front, and as the shells were bursting over their heads Roberts made the commentary while Day shot the pictures.

"I was scared, and I'd rather face

the Japanese Communists mobs in Tokyo again, than go back to Korea," he said.

"Trouble was that I could never tell where a shell was coming from because I had the earphones over my head to check the sound as Clete was doing the commentary," said Day.

With twenty years in the movie business, Day knew enough to take only essential equipment. A special transformer, made to order for him in Hollywood, so that they could convert any electrical line from 220 to 110 volts; some Color-Tran converters which use ordinary bulbs, and an extra Auricon camera and lenses, and a tripod.

They used Kodak Background-X film with Aero No. 2 and 3 filters where conditions permitted, sometimes a deep yellow G filter. The films were mailed to the States, developed in Hollywood and then sent over to the TV station, ready for immediate transmission.

And that's the story of "World Report".

## STUNT CAMERAMAN

• Continued from Page 65

and found it very interesting to record the minute fleas pulling little carts, boats, running a chariot race and kicking a ball around."

Last week we watched De'Atley making a short film of a bee stinging a man on the arm. The same problems of lights, film, focus and aperture were observed, and here too, one of the major problems was to handle the live bee in such a way as to keep him alive long enough so that he could do the stinging.

They used two floods and tied the hand of the subject to a stage. The bee was then placed on the man's arm and the bee obliged by sinking his stinger into the subject. The lens was 40mm focus, with a 1" extension tube to provide the necessary magnification.

"Toughest job here was to keep the bee in focus. At that distance the field is so shallow that a little movement one way or the other would ruin the focus," he said.

The oddest thing about the whole stune was the situation after the bee had stung the man. The stinger remained in the flesh, and then continued to vibrate, from side to side, so that the venom would penetrate deeper into the subject. The bee, of course, had left the scene soon after the penetration and breaking-off of the stinger.

"We got the pictures all right, and the focus was right on the nose—but it took three hours of solid work in order to get the thirty feet which we



shall use on the show," said De'Atley.

He described several fantastic assignments which he has covered lately but some of the most unusual ones concerned a film on a female swimmer battling an alligator; another on a man who got into a casket surrounded by four sticks of dynamite which were later set off—and the man emerged alive—of course.

"This was one for the book", said De'Atley. "Just before they set off the dynamite I set the camera and took cover. But it all went off all right and no one was hurt."

He told us about a film which he made about an armless woman, Alta Liccarlli, 24, mother of three children who goes about her daily business without any arms, or hands.

"I had dinner with her and her husband and we had a fried chicken dinner, prepared by Mrs. Liccarlli—a sort of 'untouched by human hands' dinner, we might say," he explained.

He said that in addition to being a mother and housewife she held down a daytime office job where she typed, answered the phone and did other stenographic tasks—all of this with her feet.

Then of course, there is the story of the horse in Louisville, Kentucky who drives a car by himself, who does five gaits, on command, with no rider, and De'Atley swears that he heard the horse say, (in a very hoarse voice) "Secony-Vacuum Oil". Trainer of the horse, is one, Ham Morris, 50, who claims that the horse can say other things too. This item because it was so spectacular, ran 3½ minutes on the TV show when he brought it back to Hollywood.

Toughest assignment was when he made a film on the activities of the underwater frog men, in San Diego, California.

"I had to work from a plunging boat on a rough sea and I was drenched to the skin half the time. Then too I had to borrow a special camera from the Navy, in order to make the complete film. When I made the underwater shots I used an Aqua Lung so that I could stay under for long periods of time."

He said that the exposure underwater was surprising. Seems that there is much more light below the surface than above.

"Basic exposure down there was F22 at 24 frames using Background-X film," he said, and "you can have that kind of assignment," he exclaimed.

How about equipment, and how does one get into such a cushy job, we asked.

"I got into this kind of work, quite by accident," said De'Atley. "I was a theatrical still photographer and got

• See Next Page

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## STUNT CAMERAMAN

• Continued from Page 71

into movie work in 1948. I had been doing short commercial films and TV spots, and one day, managed to sell a script to the "Fireside Theatre"—a thirty minute TV dramatic show.

"The story was called 'The Ear,' and it concerned the psychological effect upon a man who sells his ear for a large sum of money. I filmed the script myself, with Paul Garrison directing and we saved the company quite a bit of money.

Previously they had been paying up to \$7500 for a half hour show; I made it for \$2500. But the important thing is that this film marked the beginning of my career in movie work, and I am grateful now that I had such a fine beginning."

The TV show "You Asked For It," produced by ABC and sponsored by "Sippy Peanut Butter" has been running along for more than a year and a half, and from the looks of things, will probably be operating for many months to come. It is certain that Murray De'Atley is delivering the goods and will continue to do so—just so long as there are odd people, and odd-er people willing to be filmed for TV.

## TITLES

• Continued from Page 48

made of anything that will form a letter. You can use the regular kinds provided for this purpose by any camera supply shop, or you can make your own of cut-out letters from magazines, or colored pieces of string, or matches or colored tooth-picks; just anything. Your titles can all be uniform, or each can be different. And I think the latter method is far more interesting—if you have the time and patience. If you have some beach scenes, make your letters of sea-shells or even seaweed. Or go out to the beach and print your letters in the wet sand, getting close enough to the waves so that the incoming sea can obliterate them for the finish after you've filmed sufficient footage.

If you have some shots of a camping trip in the mountains or the woods, make your letters of twigs. If you have some pictures of Junior riding his new tricycle, use children's blocks for your lettering. But be sure to expose enough footage for each of your titles to allow your audience to read through the title twice.

Before you get title-happy, one of the main things to remember is that you're no Noel Coward and you're not writing dialogue. You are simply titling your movies so that your viewers can understand what your pictures are about and where they were taken, without having to keep up a running monologue, with each change

of scene. Make your titles as brief and infrequent as possible. If the scene itself tells the story, let it go at that. Don't try to improve on nature. If your films are in delicate colors, don't come up with gaudy titles. It'll kill your pictures.

The length of a title is important. Here again, don't start writing a book. Keep it brief, telling in as few words as possible WHERE, WHEN, and WHO. The rest of it, your audience can see for themselves.

Titles are mainly used for changes of scene. If you've been showing Oregon scenery and then switch to some shots of Canada, tell your audience that "We crossed the Oregon border, motored through Washington and arrived in Canada." People always want to know the names of different buildings, places, etc. So before each change of scene or locale, insert a brief explanatory title, such as, "The Vancouver Hotel" or "Parliament Buildings in Victoria." Don't try to keep it a secret from your viewers. On the other hand, don't try to describe things. Don't say, "This was a beautiful view." Let your audience see it for themselves.

By all means, never try to explain technical angles—such as the problems of a hard shot to get, or that the films didn't turn out so well. If it's something important enough to show, no matter how poor the photography, you might let your title say, "It was raining all the time we were in Seattle." But don't apologize for the poor quality of the pictures. If the audience doesn't like it, they can go home or get to a movie at the Bijou—or watch television.

Be careful, too, about making personal comments about the people in your pictures—such as "George must have been tired when this was taken!" or "Helen wasn't dressed up for this one!" or "Where'd you get that sour look on your face, Howard?" or "Who

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were you thinking about, Hazel?" Don't make your comments too personal or too obvious—unless you can be clever about it. Suppose you've got some shots of Uncle Harry on a fishing trip. Don't say, "Uncle Harry, why were you looking so worried?" instead try something like, "The big one got away." If you can be amusing, then don't hold yourself back. But some of the comments that slay you with your own wit, will be quite painful to your audience of innocent bystanders. On the other hand, a few gags will sometimes go over very well. For instance, a shot of Don at the zoo might be



titled, "Monkey cage at the Zoo. Don is the one on this side of the bars." But don't knock yourself out over these titles, or your audience may beat you to the punch and do it for you!

There are, of course, many classifications of titles; main titles and sub-titles. Main titles are introductory titles, announcing a sequence of scenes. Should your whole film be of a trip to Canada, then your first title would be, "Our Canadian Adventures" or—if you'll pardon the expression—"Our Canadian Capers." Then, if you have scenes of different sections of Canada, for each change of locale, you'd also have a main title. In between, you'd have sub-titles. A background of maple leaves for your titles might be a nice idea for these, too.

Another thing to remember, don't forget to put your direct quotes in quote-marks. And the fewer you use of these, the better.

I have frequently used a sure-fire trick for titling. It never fails to intrigue an audience. It's fairly simple, too. 1) Set your camera on a tripod, with the camera facing the floor. 2) Set your titles on the floor just below your camera, so that they will photograph upside-down. 3) Photograph your title, taking care to expose it long enough so that the title can be leisurely read on the screen. 4) Then, while still operating the camera with one hand, reach down on the floor with your other hand and smear your hand all over the letters, scrambling them into a senseless pile of nothing. 5) Remove your hand and continue photographing the jumble for about four seconds. Be certain that your camera has been grinding all through this and has duly recorded the entire procedure. When your films come back from being processed, splice the titles into your film, right-side up. You'll have the surprise of your life—and so will your audience. First, you will see a pile of jumbled letters. Then a hand emerges from nowhere, smears them around, and disappears. And lo!—there is your neatly lettered title!

One of the main things to keep in mind, when titling your movies, is to have your titles interesting, to the point, and brief. Let them serve as sign-posts to guide your viewers through your films. Try to imagine you are about to view a travelogue in a movie theatre. You've undoubtedly seen enough of these to remember in a general way how the titles were handled. This same method applies to any type of home movie. The titling should be no different than those of the old silent movie days. They allowed the action to tell as much of the story as possible, inserting titles only when necessary to clarify plot or events. So keep this in your mind as you work on your titles.

## EDITING

• Continued from Page 51

or a fast-paced, action film, you should use many more cuts than you would in a mystery or a drama film. In other words, a faster tempo will need faster and more cuts."

The tempo of a movie is not a fixed one. It usually changes several times during a film. When the movie becomes sadly emotional, each cut in the sequence is much longer than when the happy, carefree scenes arrive. And these are usually shorter, and this makes the audience feel as though the actors are happy and enjoying life.

The amateur can make good use of tempo in his films. If he has a medium shot and a close-up of a child on a scooter, he can dramatize the speed the child is going by cutting to a close-up, then back to a medium shot; and by repeating this, but at a faster tempo, it will give the viewer the illusion of faster speed. This will help break up the one continuous shot of either the close-up or the medium shot. Using the two shots intermittently will give the scene a faster tempo and also make it run smoother, and it will become more interesting.

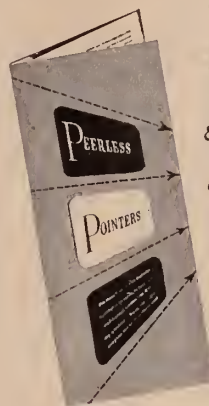
When MGM filmed the fight scene of Mickey Rooney in "Killer McCoy," the studio used four cameras going all at the same time. In this way, the four cameras grinding during the fight gave four different angles. This helped the editor very much, because he had sufficient footage from each camera to make a cut to any angle he wanted.

When the editor cuts from one scene to another but the action continues from the one scene to the other, it is the editor's job to match the action. For example, your star is sipping a cup of tea in the first scene, and as she starts to place the cup back on the saucer, you want to cut to a medium shot. You will have to match the action of the cut in one scene to the action of the cut in the following scene. This is done by progressing the action two or three frames on the screen. This looks smoother than matching the cup movement identically to the first scene. Also, this helps speed up the action, and most important of all, it makes the action flow along.

Winters pointed out further, "Since most of the amateur movie-makers shoot, edit, and write their own movies, they have a great advantage in being able to plan their entire production before they start. Since they are all the departments rolled into one, they would have a much easier job of editing if they would devote more time and take greater pains in planning. For example, if the amateur is going to film a wedding, he must introduce or acquaint the audience with the sur-

• See EDITING on Page 74

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## EDITING

• Continued from Page 73

roundings. Maybe a long shot of the church with the bride and the groom standing on the steps with a group of people around them. Maybe the next shot would cut to a medium shot. This would acquaint the viewer more closely with the two main characters, and now the editor can cut to a close-up of each of the two central characters. This is a smooth way of bringing in the characters and gives them more personality. The audience has been educated to the surroundings, and this gives the characters more local color."

Speaking of color brings up the subject of color film in editing. "The tempo can be slightly slower in a color film simply because of its beauty", he said. "If you have a scene showing the flowers in your backyard and it is filmed in black and white, the tempo of the entire film will have to be much faster than if you had shot it in color. Of course, it is true that a film, regardless of how beautiful it is, can bog down or become draggy if the scenes are too long; but as a rule, a color scene can be between ten and fifteen percent longer than a black-and-white version."

In next month's article, I will explain Mr. Winters' ideas on the rough-cut, the stageline, hints on the mechanical side of film editing, and directional action.

## INDUSTRIALS

• Continued from Page 66

in the following manner. A pair of hand rewinds is mounted next to a Victor projector and the "A" picture roll is threaded through the film gate only. The sound is placed on one of the hand rewinds and threaded through the sound head and taken up by hand on the other rewind. The "B" picture roll is threaded in another projector. Both projectors are started together.

When there is a scene showing on the screen, say, on the "A" projector the light is cut off with a piece of cardboard held in front of the "B" projector. When the scene shifts "A" to "B" then the light is shielded on the "A" projector and the scene shows on the screen from the "B" projector. This requires two projectionists. The man at the "A" projector also keeps taking up the sound track on the rewind.

The projectors of course do not run in synchronization. Before this run is made the "B" roll must be run with the track to check accurate synchronization. Projector "B" runs slightly faster than the "A" projector. Its speed is corrected by switching from sound speed until the "B" roll appears in sync again, then the switch is restored to sound speed. The "A" projector can-

not be slowed in this manner because it carries the sound track. This is called running a "dual-interlock".

When a picture is to be produced the idea or subject to be covered either originates with the producer or is presented to him by his supervisor or heads of other departments. The Writer-Producer then prepares a shooting script. This is checked for technical errors in the job operation covered with experts in that particular field. Final approval is obtained and then arrangements are made to borrow additional personnel. Shooting days are scheduled and if interiors are to be shot away from home base, transportation is provided for the camera and lighting equipment.

After shooting, the narration is recorded onto tape. This is done without running the valuable original film. The scenes are timed in seconds. If the film is not yet edited the narration is taped by allowing one or two second pauses between paragraphs. When editing, unmodulated tracks is added or removed where necessary to sync the track.

During production the director, acting as supervising cinematographer lights any interiors and takes all light readings with a meter. The operating cameraman devotes all of his attention to the camera setting, focusing, and composing the scenes are directed.

One of the latest films made by this company deals with safe driving. The title of this film is "Zone of Danger" and the main theme is the danger zone that surrounds an automobile and how this danger zone varies with the speed of the vehicle, condition of the vehicle and driver, the street and the weather. After developing a certain situation in live action a dissolve carries the action to a miniature small type plastic auto being used to work out the specific traffic problem involved. Single frame camera operation was used to move the small models along a painted highway.

Because of its subject this film is in color but color is only used when it will add to the picture. Some technical subjects do not lend themselves to color and if it is used it distracts.

When one man serves as writer, producer, director, supervising cinematographer, film editor and sometimes takes extra parts in a picture he is as busy as the proverbial one-armed paper hanger. I ought to know, that's my job!

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"Plunder in the Sun" which has just been completed in Meixco.

"In all I shot 1700 feet of commercial Kodachrome, and this has been cut to 450 feet to make the finished trailer. I was right on the spot as they made the picture and had to grab what I could between takes", he said.

He went to Mexico with Wayne-Fellows Productions and spent five weeks at a place called Monte Alban, in Oaxaca—about 300 miles from Mexico City.

His equipment is conventional, and he uses a Bolex camera with a wide-angle, 1" and 3". He has a Concertone tape recorder and an RCA. He uses a Mitchell for direct sound, with the RCA recorder.

Six of the thirteen pictures made so far have been sold to Encyclopaedia Britannica—and these consisted of four religious films, an Xmas film and one educational picture. He has already finished "Alcohol Is Dynamite", "Terrible Truth", "Why Take Chances" and "Name Unknown".

All of them have one thing in common—they appeal to a broad mass of people; they are general in scope and are not pin-pointed from the academic psychological point of view.

Let's take "The Terrible Truth", for example. This is a 10-minute black-and-white film made specifically for schools in the high school bracket, betterment organizations and general audiences.

It deals with the corrosive and insidious inroads which narcotics have made in the lives of young people. Using the case history of a girl, and dramatizing the processes of addiction and ultimate tragedy, the film goes on to show what happens to an average youngster.

The film is well motivated, and has the ring of truth in every foot of film. And that is why it sells and Davis can be considered a good businessman in addition to a good producer.

Readers are invited to send their films for review to HOME MOVIES, where a panel of judges will screen, rate, and criticize all films submitted. A film leader, with the rating awarded will be sent to each amateur whose film has been published and reviewed by HOME MOVIES. Others will receive a personal criticism by mail. The one star rating indicates an "average" award—two stars, "good"—three stars, "very good"—and four stars, "excellent."

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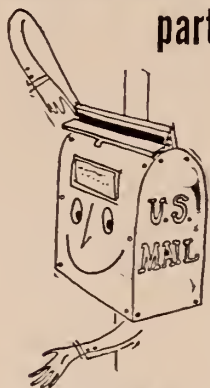
is *Continuity in Time*, such as Morning. Forenoon. Midday. Afternoon. Evening. Another fundamental one is *Continuity in Space*, such as: Our Street. Our Front Yard. Our Porch, Our Hallway. Our Living Room.

There are many other relationships which give continuity. Common sense can tell you what they are. For example: Cause and Effect. Similarity of Shape. Similarity of Texture. Relation to a Common Idea.

Study your list of material with this thought in view, looking for relationships. Shuffle them around. (putting them on slips of paper or cards, if you find that it helps) until each item has some relationship to the item ahead of it. Discard those which do not fit into the scheme: they don't belong anyway.

When you have finished all of this—none of which should have offered the least difficulty—your scenario is finished and you are ready to write the shooting script. You will be surprised to find how easy it is, if you have established a plan which has true continuity built into it. Good luck.

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## 16mm. PROGRAM FILMS

*in review*

### LIFE IN THE NILE VALLEY

**EDUCATIONAL.** Sound, 1 reel, color or b&w. Rental, sale. Collaborator: John H. Garland, Ph.D., University of Illinois.

**Content:** A camera study of a typical Egyptian farm family whose livelihood is dependent upon the Nile River. Sequences of the Nile River, from Cairo to Aswan, and its narrow valley present an overall view of an agricultural society of more than 15 million people whose ancestors have farmed the Nile Valley for hundreds of years.

**Distributor:** Coronet Films, 65 E. South Water St., Chicago 1.

### THE SECRET SERVICE STORY

**EDUCATIONAL.** Sound, 17 min., b&w. Free loan. Produced by Aetna Life Affiliated Companies.

**Content:** Detection of counterfeiting, combating of check forgers, and the safeguarding of the president are included in the duties of the Secret Service as portrayed in this film. The film describes the training and duties of a typical agent. It should be of special interest to all business institutions handling checks and currency.

**Distributor:** The Aetna Life Affiliated Companies, Hartford 15, Conn.

### TELEVISION IS WHAT YOU MAKE IT

**EDUCATIONAL.** Sound, 30 min., b&w. rental. Produced by The Christophers.

**Users:** Adult and college groups, especially those considering entering the field of television.

**Content:** Demonstrates the opportunities offered by the new field of television, both for good and for bad, and emphasizes the necessity of using TV as a constructive medium. George Carter, characterized by Walter Abel, a television producer, has become wealthy and powerful in his field through the production of crime and horror TV programs. His wife, played by Ruth Hussey, pleads with him to return to the constructive productions of his younger days. Father James Keller impresses on him the responsibilities and opportunities afforded by this new industry which reaches into millions of American families. When his sponsor decides to discontinue his contract after the next performance, Carter is determined to make this program one on a higher level, a scene from the life of Abraham Lincoln. Having seen this show, the sponsor decides to continue the contract for the new Carter productions.

**Comment:** This film takes on new importance since the government has recently granted permission for the erection of over 2,000 new TV stations, opening a field for perhaps a million new workers.

**Distributor:** World Films, 9756 Wilshire Blvd., Beverly Hills, Calif.

### STORY OF A FROG

**EDUCATIONAL.** Sound, 13 min., b&w. Sale.

**Content:** Life cycle of the frog from egg-laying to emergence of adult from tadpole, including study of the anatomy and body functions. After life cycle is traced, slow motion shows the action of the hind legs and tongue. X-ray photography studies the skeleton, and animated diagrams trace the processes of digestion, assimilation, elimination, and circulation. Circulation of the blood in the capillaries is seen by microphotography, and the function of the pigment-controlling hormone is observed by speeded-up camera action.

**Distributor:** United World Films, 1445 Park Ave., New York 29, N. Y.

### THE PRIVATE LIFE OF A CAT

**ART FILM.** Silent, 20 min., b&w. Sale. Produced by Alexander Hammid.

**Users:** Art film audiences, cat enthusiasts, cinema classes, film interpretive groups, and introductory biology classes.

**Content:** Depicts the life cycle of a cat family, including the courtship of the adults, the birth and training of the kittens, and the return to the courtship. Opening scenes show the dark furry female and short-haired white tom sitting on a windowsill. The tom walks over and licks the female's face. The next scene is two months later as the female, near-

ing the time of labor, looks about her for a place for the coming kittens. Interior camera shots taken from below show the places she looks. She selects a large paper carton with newspapers spread in the bottom. The following sequences deal with the birth of the kittens, showing her straining effort, the delivery of the kittens in their embryonic sack, her licking them dry, their seeking milk, and finally, panting, her relaxation. Two weeks later, the title frame indicates, the kittens are wide-eyed and moving about. The tom approaches cautiously and looks them over. When he crawls into the box, the female licks him, too. When the kittens are two months old, the female carries them into a fireplace enclosure where the tom joins with them in rough and tumble play. The kittens walk clumsily while the mother evidently speaks encouragement. She coaxes one to a saucer of milk and soon all five are lapping milk. When one kitten manages to climb to the top of the scratching post, the adult cats seem to consider the training of the kittens complete. Again, the tom and female sun on the windowsill. Again, the tom walks over and licks her face.

**Comment:** Ingenious photography and bare realism combine in an external portrayal of the commonplace, presenting a worm revelation of the mystery of life. The absence of sound in the film reminds us that we are shut off from the thoughts and motivation of animal life; yet recognition and sympathy are drawn to the human analogy. Winner in the Cleveland Film Festival, 1952.

**Distributor:** Film Publishers, Inc., 25 Broad St., New York 4, N. Y.

### NATIONALISM

(American Democracy Series)

**EDUCATIONAL.** Sound, 20 min., b&w. Rental, Sale Collaborator: Han Kohn, City College, New York.

**Users:** High school and college political science, adult current history interest groups.

**Content:** Defines nationalism and traces its development in modern times. In a classroom setting, a discussion determines that nationalism, simplified, is a force both for progress and regress in the modern world. In explanation of three branches of nationalism, incidents in European history are dramatized. For democratic nationalism, a setting showing two Frenchmen discussing an impending Austrian invasion decide that the French people who so recently had fought for their liberty, fraternity, and equality principles would be responsible for their own rights and rally to the defense of their newly formed government.

A second scene shows Italian soldiers under the banner of Ghibellini who have united to throw out foreign rulers. A third scene shows Bismarck speaking to a council and demanding a unified Germany under one government. In illustration of imperialistic nationalism, an English son asks permission of his father to go to India to spread English law and government. His father reluctantly gives permission, saying the mission will never succeed and will end in bloodshed. Totalitarian imperialism is shown in a concentration camp in which a prisoner explains to a fellow inmate that the country in which the individual is a slave of the state is on the verge of collapse. The instructor of the class then points out that the world objective today is direction of its constructive aspects toward world peace.

**Comment:** This film should provoke interest and discussion, presenting as it does a basis for analysis. Each dramatic skit offers opposing sides for debate and question.

**Distributor:** Encyclopaedia Britannica Films, 1150 Wilmette Ave., Wilmette, Illinois.

### CAMERA CLUB SECRETARIES

When submitting copy for insertion in these columns, please make sure that your city, state and proper names are correct. Home Movies receives notices from clubs all over the world; in many cases, location and name of the organization is missing. Please make sure your copy is accurate.



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• **DON'T** buy until you get our price on any **brand-new** Still or Movie Equipment—also Home Appliances. Send card for lowest price on any item. Highest allowances for used equipment and home movies. Imperial Enterprise Inc., 34 Park Row, New York, N. Y.

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• **AURICON** Cinevoice Sound Camera; 3 lens turret, complete with amplifier, microphone, batteries and all cables, etc.; like brand new \$550.00. Richard H. Phillips, 337 Main St., Binghamton, New York.

• **CINE SPECIAL** 200' magazine; perfect condition \$275.00. Special made R.C.A. 16mm sound heavy duty projector \$135.00. Dept. L. C., 5710 Melrose Ave., Hollywood 38, Calif. WY 1491.

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• **CLOSING** Out! 8mm Camera Spools \$1 doz. Zeiss Autofocus Enlarger (less lens) \$20.00. Empty 16mm magazines \$2.40 doz. MK PHOTO, 451 Continental, Detroit, Mich.

• **SPECIAL!** Ampro tape recorder, regular \$120, now only \$80, slightly used. Box 979, Home Movies, 1159 North Highland Ave., Hollywood 38, California.

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• **ROSE PARADE—1953** 8mm Kodachrome first quality prints, 150' complete version all 58 floats, \$12.50, short 50', \$4.85. Satisfaction guaranteed. Order today from **CALIFORNIA CLASSICS**, Box 16441, Hollywood 38, Calif.

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• **16MM SOUND** and silent films for rent, 65c reel, postpaid. Hamilton, 2714 Seever, Dallas 16, Texas.

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## MISCELLANEOUS

• **FREE BOOKLET**—Make better home movies—**PROSPECT PROD. CO.**, 9 Cary Ave., Mount Vernon, New York.

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• **COMPLETE** line of books on motion pictures: Camera, production, history, aesthetics, sociological, etc. Send for free list. **LARRY EDMUNDS BOOK SHOP**, Dept. D, 1603 Cahuenga Blvd., Hollywood 28, California.

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• **WANT** good used completely equipped 16mm Sound Camera for lowest cash price possible. **BROWN**, 6150 Bryan Parkway, Dallas 6, Texas





# letters-

## and pot pourri

**HAPPY**—Thanks for the wonderful review of my film in the January issue of Home Movies.  
—Frank Constantino.

★  
**DUPONT No. 931 16mm Film**—Where can I purchase No. 931 film and what processing is involved—E. Rose, New York.

★  
This film is now readily available in any one of the three district DuPont offices in New York, Chicago or Hollywood (6656 Santa Monica Blvd., Hollywood 38). It is sold without processing, but most commercial labs know its characteristics. Contact any one of the above districts for additional information.

★  
**CINE COLLEGE**—While I admire Home Movies I feel that it would make many friends in the Spanish-speaking countries. I am a script writer and have several original and unpublished stories in Spanish. Am looking for someone who would like to establish a small studio in Monterey, Mexico. I feel that this city would make an ideal distributing center for the other republics south of the border.

Could you recommend a reputable school in this area specializing in movie instruction.—M. S. Tovar, 224 So. Hieks Ave., Los Angeles 63.

The University of California at Los Angeles teaches motion pictures, and so does the University of Southern California, both in this area.

**COLOR FILM**—I intend to take a trip to Banff, Alberta, Canada in the Rockies, and I intend to make color movies with my 8mm Keystone. What is the best film to use and what is the best buy?—Robert A. Smith, The Windsor Daily Star, Windsor, Ontario, Canada.

You can't go wrong with Kodachrome or Ansco Color. Both are excellent, both meticulously processed and constant in quality.

★  
**UNDEREXPOSED COLOR FILM**—Is there anything I can do about underexposed color film?—Les Myles, 420 So. Cinn, Tulsa, Okla.

We do not know of any reliable intensifying process, for color film. Advise you to try again, using fuller exposure.

★  
**PROJECTION PROBLEM**—Could you tell me where I could get plans for an average size projection room? Herman Lefkow, 5637 Kenmore, Chicago.

Plans for a projection room will be published in Home Movies next month. Watch for it.

★  
**YORK CALLING FLORIDA**—Could you send me a few names of cine people who live in Florida? On a recent trip there my wife and I ruined several rolls of film and especially shots of Cypress Gardens and Silver Springs. Anyone there volunteering to make these shots for me, will be reimbursed for their trouble.—Harold A. Smith, 817 West Poplar St., York, Penna.

Anyone in Florida want to help Mr. Smith? Get in touch with him at the above address.

★  
**OLD SUBSCRIBER—CANADA**. I have been reading Home Movies recently and saw it first at the home of a friend who has been a subscriber for more than ten years. Enclosed is my subscription for three magazines.—James Elgie, 10 Balmoral Ave., London, Ontario, Canada.

★  
**MORE ABOUT SCHOOLS**—I spent three months in California last year and while there attended classes at the Hollywood High School. But I would like to take some movie instruction and wonder if there are any schools in California because I intend to spend another three months there this winter. I would like to get actual film-making experience.—J. E. Matuska, Box 593, Jackson, Minnesota.

Try U. C. L. A. or the University of Southern California. Call us when you arrive and we might offer more suggestions.

★  
**HAPPY IN HAVANA**—Many thanks for the July issue of Home Movies. I appreciated it very much.—Agustin Marrero, Jovellar No. 14, 1er. Piso, Havana, Cuba.

Anytime, Marrero, and thank you.

## CLASSIFIED Continued

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• **SOUND RECORDING** at a reasonable cost. High fidelity 16 or 35. Quality guaranteed. Complete studio and laboratory services. Color printing and lacquer coating. ESCAR MOTION PICTURE SERVICE, INC., 7315 Carnegie Ave., Cleveland 3, Ohio. Phone: ENdicott 1-2707.

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### TRANSPARENCIES AND SLIDES

• **NATURAL COLOR SLIDES**, Scenic, National Parks, Cities, Animals, Flowers, etc. Set of eight \$1.95. Sample and list 25c. SLIDES, Box 206, La Habra, Calif.

• **CARLSBAD CAVERNS**—More new Interior Color Slides added. Sample 50c—New Illustrated Catalogue with Text 15c. "TEX" HELM, DEPT. HMCIS Carlsbad, New Mexico.

• **BEAUTIFUL 1953 ROSE PARADE SLIDES**. Set of 24. \$5.95 postpaid. COLORSLIDE, Box 1193, Studio City, California.

### CAMERA FILM

• **GUARANTEED FRESH 8mm roll, magazine**, 16mm roll, magazine movie films. Color, B&W Free catalog. ESO-S, 47th and Holly, Kansas City 2, Missouri.

## PROS

• Continued from Page 62

Dept. of Health, Mental Division. Concerns the problems of retirement and old age, and shows how to combat them. Distributed by International Film Bureau, Inc., 57 East Jackson Blvd., Chicago 4, Ill.

\* \* \*

**CHAS. S. KANE**. "The Dempster-Dumpster Sytem", sound, color, 35 min. Made for Dempster Bros. intended for municipal officials. Available on loan to civic groups from the above, P. O. Box 79, Knoxville, Tennessee.

\* \* \*

**BERT JOHNSON PRODUCTIONS, INC.** "You Can Be A Winner Too", sound, b&w, 15 min. Produced for the Kroger Co., for showing to employees as a promotional film on a sales contest. Prints available from Johnson at 8204 Blue Ash Rd., Cincinnati, Ohio.

\* \* \*

**CENTRON CORP.**, Lawrence Kans. "To The Stars", sound, color, 31 min. Made for the University of Kansas, for showing to high school groups. Film shows the development of typical young people during four years at the university. Uses synchro-sound sequences on campus, class-room and dorms. Prints available from Bureau of Visual Education, University of Kansas, Lawrence, Kansas.

\* \* \*

**BOB BAILEY STUDIOS**, Houston, Texas. "Reed Rock Bits", silent, color, 30 min. Made for Ajax Mfg. Co., the film concerns manufacture of rock bits for drilling oil wells. Prints available from George Martlock, Ajax Mfg. Co., Chicago, Ill.

## Artificial Respiration

1. L.S. on the beach. There are bathers playing in the surf. At one side is a small crowd watching a life-guard demonstrate artificial respiration.

2. C.U. Lifeguard with a practice "victim" demonstrating.

3. C.U. Lifeguard explaining his techniques to bathers around him.

4. C.U. Title: "First, I'll show you the old Sheaffer prone pressure method."

5. C.U. With victim on his stomach, lifeguard begins demonstration.

6. C.U. Lifeguard continues his lecture:

7. C.U. Title: "This is very good, but there is now a newer, better method of artificial respiration—"

Fade Out.

Fade In.

8. L.S. Blondie and her husband are bathing in the surf. They come up on the sand.

9. M.S. Husband is extremely tired, and wants to rest on the sand. She tries to drag him back into the water, but he refuses:

10. C.U. Title: "Let me rest. You go alone, but not too far!"

11. C.U. Blondie has a hurt expression, but decides to leave him.

12. M. S. Blondie rushes into the surf alone.

Fade Out.

Fade In.

13. M. S. Lifeguard is still demonstrating new method of artificial respiration.

14. C.U. Title: "You face the victim's head and pull the arms toward you to draw in the air."

15. M. S. The husband comes running to the crowd, shouting:

16. C.U. Title: "My wife is drowning! Help!"

17. M.S. Lifeguard leaps to his feet and does a 1100 yard dash to a boat. He is followed by the husband, who is forced to take a second boat.

18. M.S. Lifeguard approaches Blondie, who is struggling in the water. He pulls her, half-drowned, into the boat.

19. M.S. The husband, rowing for all he is worth, approaches the life-saver.

20. C. U. Husband, nearly exhausted with the exertion.

21. C. U. Lifeguard puts Blondie in position for artificial respiration and starts to work.

22. M.S. Husband approaches in his boat, and makes frantic inquiry. Life-saver answers:

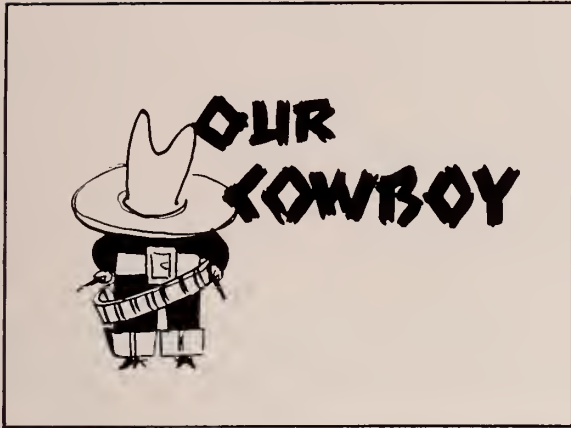
23. "I'm giving artificial respiration."

24. C.U. Husband replies:

25. C.U. Title: "Artificial. be darned — give her the real thing — I can afford it!"



# Timely Titles



THE TITLES WITH DARK BACKGROUNDS ARE FOR CINE FANS WHO SHOOT ON REVERSAL FILM. THE OTHERS ARE FOR THOSE WHO USE THE POSITIVE METHOD. ALL ARE FOR THE COLOR FAN. THEY CAN BE USED WITH WATER COLORS OR BY PLACING COLORED CELLOPHANE OVER EACH TITLE BEFORE IT IS SHOT.



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MARCH 1953

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professional

CINE PHOTOGRAPHER

See Page 105



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# Home Movies

HOLLYWOOD'S MAGAZINE FOR THE

8mm AND 16mm AMATEUR

and

professional

## CINE PHOTOGRAPHER

Vol. XX

CONTENTS FOR MARCH, 1953

No. 3

### articles - Home Movies

BACKGROUND FOR BEGINNERS—by A. M. Dobias	92
EDIT AS YOU SHOOT—James Hall	92
HINTS FROM A HOLLYWOOD PRO—by Denny Plumlee	93
HOLLYWOOD TRICKS YOU CAN USE—by Leonard Clairmont	93
CONTINUITY WITH STILLS—by George Carlson	94
VANISHED GUESTS—a short script by Tom Ellis	95
AMATEUR MAKES A MOVIE—Arthur Marble	95
GRANDPA RIDES AGAIN—By Lee Sims	119

### articles - Cine Photographer

35mm BLOW-UPS FROM 16mm—by Leonard Clairmont	107
KINESCOPES IN YOUR OWN STUDIO—by Harold Gibbons	108
MICRO-CINE PHOTORAPHY—by Gordon Glenn	109
HARRY LEHMAN—INDEPENDENT PRODUCER—by Geo. Kent	110

### departments

I'VE GOT A PROBLEM	86
CLUB NEWS	87
THE CINE WORKSHOP	88
MOVIE IDEAS	90
LET'S GO SHOPPING	98
16mm PROGRAM FILMS	103
HOLLYWOOD PROS AT WORK	106
FILM LIBRARIES	119
LETTERS AND POT POURRI	120
CLASSIFIED ADVERTISING	121
TIMELY TITLES—by Marion Kyle	123

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**Associate Editor:**  
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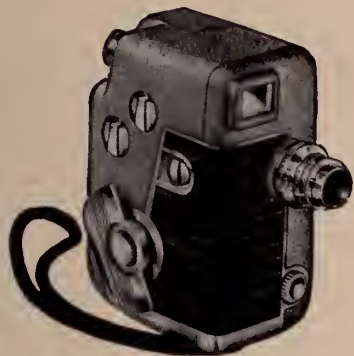


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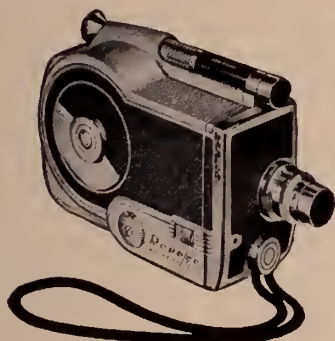
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# "I'VE GOT A PROBLEM"

*Q: In toning my films, I am having trouble with streaks and stains. I am using the best toner solutions available and even filter the solutions before storing for subsequent use. What is my trouble?—L. P., Danbury, Conn.*

A: Usually, streaking is caused from improper preparation of the film before toning. First, the film must be absolutely free from oil or stains that result from handling. To insure this, before toning, clean film with carbon-tetrachloride. Then soak film for several minutes in clear water at room temperature. This softens the emulsion enabling it to more readily absorb the toning solution.

*Q: I would like to film a dream picture in which a man falls asleep and then, in the upper portion of the same picture, show what he is dreaming about. How may I do this?*

A: This is best accomplished by double exposure. First film scene of man so that directly above him is a dark area using a black curtain or other dark material as a background for the scene. Then photograph the scene and wind back the film in the camera.

In the second exposure, compose the action so it will be framed in the upper half of the scene. Use a dark curtain or black velvet drop to mark off lower portion of scene or use a dividing matte in front of lens so no light will reach lower half of the film.

*Q: The picture I am now making calls for a scene showing a small home audience watching movies projected on a screen. I want to set up my camera so that I pick up some heads of the spectators as they face the screen in the background. How can this be done successfully?*

A: Fred Evans, of Los Angeles, accomplished a similar shot in this way: He set up his camera in back of the audience and placed one photoflood in reflector far back and just lighting dimly the heads of spectators. Instead of photographing actual motion pictures on the screen, he had a replica made of his main title and laid this over his screen, illuminating it with a spot light, masked to light the screen area only. On the screen, this shot is very realistic and it fades into the actual by the audience.

By this method, the unsatisfactory results of shooting actual projection of pictures is avoided. The title, on the other hand, appears naturally as though being projected.

*Q: I have heard that it is possible to make ultra-close-ups and titles without aid of an auxiliary lens, simply by unscrewing the camera lens one or two turns. One friend recommends use of a set of mechanic's "feeler" gauges calibrated in thousandths of an inch. Have you any data as to the corrected focusing distance obtained with use of these "feeler" gauges with a one-inch fixed focus 16mm camera lens?—James K. Aldrich, Miami, Fla.*

A: Yes, the .011 gauge will enable you to correctly set your camera lens for shooting an object at six feet. After inserting the gauge blade, screw the lens down tight against it. Use of other gauges will permit shooting at the following distances: .018, four feet; .025, three feet; .040, two feet; .059, eighteen inches.

*Q: Please tell me correct procedure for taking an exposure meter reading on an exterior shot consisting of a person backrounded by foliage with some sky showing overhead. My last two scenes of this kind suffered from too much shadow in person's face.—John Aldridge, Logansport, Ind.*

A: You have experienced the same trouble most amateurs do in taking a reading on scenes of this kind. The sky area picked up by the meter gives an "over-reading," resulting in stopping down lens more than necessary to gain correct exposure for features of subject in scene. Correct method for reading this scene, is to take a reading close to subject—within 12 to 18 inches and with meter pointing to subject's face. Make sure, however, you cast no shadow across subject's face.

*Q: So often instructions state "close down lens one stop," or "open up two stops." Does this mean moving lens diaphragm from one point on the lens to the next, say from f16 to f11? —C. J. Whitely, Sharon, Pa.*

A: Unfortunately many cine lenses are calibrated in half stops instead of full stops, and some a mixture of both; f/3.5, f/4.5, f/6.3 and f/8 are half stops. A lens properly calibrated for full stops will bear the following markings: f/1.5, f/1.9, f/2.8, f/4, f/5.6, f/8, f/11, and f/16—that is, if the lens is an f/1.5. If it is an f/1.9, f/2.8 or an f/4 lens, the marking beyond these points will be the same, the difference from one figure to the next being one full stop.



# CLUB NEWS

**NEW YORK EIGHT** Movie Club announce their annual "All 8mm Guest Night" which they are holding this year on Friday, April 10, at 8:30 p. m. at the Hotel Statler in New York City. They intend to show the best 8mm films made during the year, and the group will include "Backyard Birding" and "Magic Medicine" and many others garnered from clubs in other parts of the country. Tickets obtainable at the door or from Brit Boice, 211 Steuben Street, Brooklyn 5, New York, or from Joe Hollywood, 65 Pine Street, New York 5, New York.

**CINCINNATI MOVIE CLUB**—New officers elected were as follows: Pres. Elliot Ott; 1st Vice Pres. John Swisher; 2nd Vice Pres. Homer Jones; Treas. Carl Drischel; Secretary, Mildred Scherzinger.

A movie demonstration was presented to club members to show proper use of a movie camera, title making, and third dimensional movies.

**LOS ANGELES**—The Southwest 8mm Club, who claim to be the oldest exclusive 8mm organizations in the United States, have announced their Annual Contest—fifteenth for this organization which was organized May 24, 1938.

**OKLAHOMA CITY**—Movie Makers Club report that they have made a film record of their activities for 1952 and recorded all these events in a film called, "Movie Club Review for 1952"

The film is being edited and titled by Major Harry Reynolds. Nominations for the Ralph E. Gray Achievement award are now being received, and the event will be judged by a panel of secret judges.

Films shown at the last meeting were as follows:

"Vacation Glimpses" by Ellsworth Frederici. "The Schemer", a club film, and "Baia St. Paul".

Winners of the 1952 Club Film Contest were:

First: Lucille Kiester, for "Dear Cousin"—8mm.

Second: Clifton Gall, for "Southwestern Scenes"—8mm.

In the 16mm division, first, second and third were awarded to the following: Maj. Harry Reynolds, for "Eskimo Life", Thelma Glomset for "Leopard City", and R. C. Hardcastle, for "Kay".

• See CLUB on Page 122

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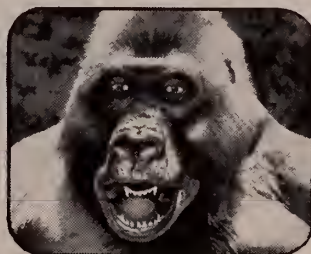
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## 88



be made in the home workshop with hand tools. For example, the elevating mechanism is an expensive luxury, and could be eliminated. The sliding



Camera is firmly mounted on stand in two place to make a rigid mount. (1) at tripod socket bushing with a  $\frac{1}{4}$ "-20 socket-head cap screw, and (2) at top of camera with a  $\frac{6}{32}$  by  $\frac{9}{16}$ " round head screw.

bar could be adjusted by hand with suitable set screws.

When fully extended, the picture area is approximately  $8\frac{1}{4}$ " x 11",



Complete titling and animation stand, ready to use. Notice the positive elevating mechanism employing a precise system of raising and lowering the camera.

which is generally accepted as a good animation or title size.

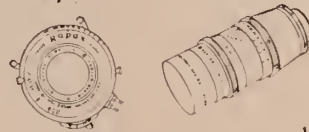
You will see some changes in the sketch as opposed to the actual picture. These are in the nature of improvements.

• See WORKSHOP on Page 116

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## WEDDING PICTURES

A friend of mine recently asked me to film his wedding. The reception was to be held in his newly-leased apartment, so the day before the ceremony I visited the apartment just to see what kind of lighting I would need.

It's a good thing I did because I was horrified by the size of the place. It seemed no bigger than a closet and he had told me that there would be over 50 guests; I had visions of trying to light each of the many scenes which would take place in the room, with all the guests milling around. Within five minutes every light I owned would have been trampled to scrap metal under a stampede of feet.

The only solution seemed to be to devise some kind of lighting which could remain intact for all of the activity which would take place in the room. I had to film the cake cutting, guest registration, and any number of informal action shots. These sequences which were essential to the film and the problem was one of lighting simply, yet it required me to produce a certain kind of light. A light which would seem to be natural room lighting.

I solved the problem by using four lights. One light was placed in each corner, since there was an outlet nearby. The lights were aimed toward the center of the room. This gave an even, nice "X" kind of lighting. The shadows were filled in excellently yet the faces had fine form and round-



ness. The lighting was very real and natural.

By using this lighting I did not have to change position for any shot. My only change was a difference in exposure as the people got nearer one light, but this was easily checked with my meter. My lights were out of the way. The guests were free to roam around without tangling in wires and I got all my shots.

.... —Zoltan Zeba, Flint, Michigan.

## THE DRAGON'S LAIR

In the beginning of time dragons were something special. Their greatness was undisputed but now

# MOVIE

they've vanished from the earth and we live in a world of reality.

Sometimes, to a few people who are real dragon hunters, their foot prints are still visible. Though their greatness has disappeared from the face of the earth there are many, many dragon lairs in every city.

This was the feeling I tried to get into my film, "The Dragon's Lair". I wanted to show how, even though the greatness was gone, some people still managed to carry traces of it about with them.



There are such people. The old and infirm were not always so. Once they were very much alive and active. Today the only spark which remains lives in their eyes. Once the people who are taking handouts on skid row were full of hope and ambition. Maybe it doesn't show, but every once in a while they too show the footprints of greatness.

Each city has buildings which once housed great people and which sheltered great events. Today their walls are crumbled and gone but in the rubble there are signs of the past.

These were the things which I tried to capture in my film. It was the most satisfying thing I've ever done, because I feel now that I captured a real story.

It took a lot of careful shooting to do the film, and I was forced to make many scenes under adverse conditions; in small rooms, dimly lighted alleys but the final film was worth all the effort.

—Joane Robert, Williamsburg, Va.

## SANT PATRICK'S DAY

Begorra! I'm about as Irish as I'll ever be, coming from German extraction, as I do, but I wanted to get in on Ireland's big celebration. I don't look good in green, not even when it's around the gills, so I decided to do my celebrating with my camera.

I wrote a story about a little boy

who wants to celebrate St. Patrick's like any good Irishman. He dresses in his best bib and tucker, puts on a tie, but he's unhappy for he has no shamrock and every Irishman knows that's essential.

The Boy goes around the town searching for a four leaf clover to put him in proper style. Time after time he asks adults if they have an extra clover but they all turn him down. By evening the boy is heart broken. St. Patrick's day is almost over and he has yet to get a shamrock.

Wearily the boy heads home. His tie is crumpled in his hand; his shirt open at the neck. His heart is heavy. He feels that he's let St. Patrick down. As he slowly trudges home he lisps a silent prayer to St. Patrick, asking him for help. All he needs is just one four-leaf clover. Somewhere in town there must be one for him.

As the boy reaches his gate, his dejection is nearly complete. The last rays of the sun are setting. St. Patrick has evidently not heard his prayer. He enters his yard a very unhappy boy. As he walks sadly up to his steps he drops his tie. For a moment he falters, almost deciding to leave it where it fell. He feels it is little use without a shamrock, but on second thought he decides to pick it up.

The boy stoops over to retrieve the tie and he notices something of interest in the lawn. It is a four-leaf clover.

—Helen McIver, New York.

## MARCH WINDS

I've been making films just long enough that I'm sick of "ordinary" films. I had made up my mind that the next film I made would be something with a little more meaning. I wanted to do a film on March winds and I decided this film would be one with deeper significance than my previous stories.

I loaded my camera with color film and began a careful tour of my town. In skid row I filmed the down-and-outers huddled in doorways with their flimsy coat pulled tightly about them. I went to the park and filmed the trees, naked and cold, waking up to the first signs of spring.

In the zoo I filmed the birds, shedding their winter feathers and a camel and elephant watching the cloudy skies waiting for warmer weather. I filmed the housewife as she skurried about trying to complete her spring cleaning and I watched the children hap-



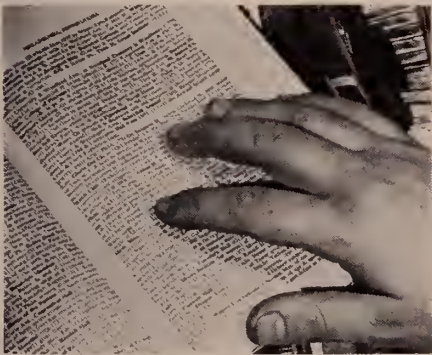
# IDEAS

pily flying their kites in blustery winds. Everywhere that March seemed to go, I went with my camera.

When my film was completed I write a narration for it. I chose music which seemed to fit the mood of each scene for the background. The kite scenes were backed up with a blustery selection from "Finlandia".

## MONTH OF BIRTHDAYS

I always think of February as the month of birthdays because the birthdays of two of our most famous presidents, George Washington and



Abraham Lincoln, are celebrated during this month; and another great American — Thomas Edison — was born during February.

I have always been an avid student of American history, and I like doing historical movies. I have completed films on the life of Washington and of Lincoln. This year my movie project is to do a film on the life of Thomas Edison.

Even by devoting most of my spare time to it, it sometimes takes me as long as six to eight months to complete a 20-minute movie because I spend a great deal of time on research. And since I use my friends as actors, I must often do my filming at their convenience. I try to be as authentic as possible about the details of the sequences of the subject's life I am portraying. For instance, I study portraits of the subject and then try to duplicate his appearance with the use of make-up. I also try to have the clothes as nearly authentic in style as possible. Costumes can usually be rented for a nominal fee.

The life of Edison is going to offer a lot of challenges. I'll have to decide, after my research, what I think are the highlights of his life and his career as an inventor, then write the narration and plan the shooting script. Since I do not have sound equipment, I use descriptive narration on a tape recorder.

I have found that by doing these historical films, I not only have the enjoyment of my home-movie hobby, but I gain a lot of knowledge along with it.

—Julienne DeMett, New York.

## CHURCH SUPPER

One of the best ways I know of to get all your friends and neighbors on film is to do a movie built around your next church supper. Everyone is always in the best of spirits at these affairs; even the women who do all the work of cooking and serving, so you'll be sure to end up with a film that is light-hearted and gay.

Make shots of the women preparing the food in the kitchens, and getting it ready to serve. You can gain interest in these sequences if you will vary your shots by using long and medium shots of the group, and making closeups of some of the women as they taste or season the food.

There's always a lot of hustle and bustle of activity as the people begin to arrive, so get some film of this action.

Then film the supper-goers as they are lined up to be served and as they sit at the tables eating and talking. Be sure to keep an eye out for the individuals who are very obvious about their enjoyment of the meal. You can probably get some very good and amusing closeups of someone biting into a huge drumstick, or savoring some morsel of food with his eyes closed and a blissful look on his face.



Don't overlook the possibility of using unusual angles in these sequences. You can create some very droll effects.

There are usually a few games after the supper, and you can get some good footage during this time, too.

When we had our last supper at our church, I showed the movie I had taken of the previous one. Everyone enjoys seeing himself or herself on film, even if they won't admit it, and the movie was a great success with the group. Quite a few of them who are

home-movie fans themselves, and have their own projecting equipment, asked me to have prints made of my film so they could have a permanent record of their own of the fun they had at that particular party.

—Rowland Estall, Montreal Canada.

## BOP ILLUSTRATED

I have become quite enthusiastic over the recent "bop" language. Or rather, I should say, "Man, dig that crazy conversation!"

Anyway, my enthusiasm led me to do a movie which illustrates, literally, some of the bop phrases. I had plenty of help from my friends who entered into the spirit of the thing with me, and kept supplying me with new phrases.

For instance, I illustrated the phrase, "That cat is really cool," by borrowing a friend's cat and filming him sitting on a glass block. I wanted to be realistic and use a real cake of ice, but both my friend and his cat refused to have anything to do with that idea. The glass block looked like ice in the film, so everything turned out all right.

Another illustration with which I had a wonderful time came as a result of my attempts to keep the cat sitting on the glass block long enough to film him. One of my friends, who had witnessed the affair and was explaining it in bop language, made the remark, "When I dug that crazy set up, I flipped!" On hearing this, I promptly persuaded him into modeling for the illustration of the phrase. First, I did a closeup of his eyes, opened as wide as he could get them so he would look pop-eyed, then I cut abruptly to a medium shot showing two hands and a spade in the act of digging. Next, I used a long shot of my friend lying flat on his back, then going through weird efforts in an attempt to sit up. I cut back to the pop-eyes sequence, then to an action shot of him doing a flip.

The phrase, "He's really gone," I illustrated by using a medium shot, portrait-type pose, of a friend for a few frames. Then, I inserted the title, "He's really gone," and then left the next few frames absolutely blank.

Try a movie illustrating "bop" yourself. You'll have a hilarious time. You can make up your own phrases as you go along, and don't worry about whether or not they make sense. After all, this "crazy" language is just that.

So far, all I have is a film composed of phrases with illustrating actions, with just the "bop" language to hold it together, but I've had so much fun doing them that I'm really going to take on a project and do a film of a children's story, such as Little Red Riding Hood, in "bop illustrated."

—Ed Carson, Yakima, Washington.



# BACKGROUND *for* BEGINNERS

A few common-sense rules to remember  
when shooting your next roll of film

By A. M. DOBIAS

**I**F YOU have just received your first roll of film and want to give up the whole business—don't!

If your movies are shaky, and your pictures fuzzy and mostly underexposed, and you want to be done with all that—don't quit!

Everyone makes mistakes — at first, and you don't stand alone. There are thousands of amateurs who began like you did, yet today, they produce fine films.

How?

Here's how, and it is actually very simple.

First of all, take that instruction book and read it over, and over again. Mr. Kodak and Mr. Bell & Howell are on your side. And there's a simple reason for that too.

Both Mr. Kodak and Mr. Bell & Howell want to sell more cameras and more films. They can't do that if you don't make good pictures. So they have spent a great deal of time to write their booklets—to make it easier for you.

Let us say that you have just projected your first roll of film — for the tenth time, and you feel that there is much to be done on the positive side.

Just sit down then, and resolve that your second roll of film will be much better.

We don't mean to suggest that no one ever tackles a movie camera for the first time without making a lot of photographic errors. Everyone does,

and this includes the writer—and not too long ago either.

Making movies begins with loading the film in the camera, so let's begin here too. Let's say you used color film, as your first roll, and when you projected this film, you found that there were intermittent flashes of reddish color along the side margins—at intervals. *Reason?* This is caused by allowing too much light to strike the film when loading. If you have used an 8mm camera, the danger of edge fog, as it is called, is doubly possible. And the reason for this is that after the first 25 feet were exposed, you were forced to open the camera again, turn over the spool, and rethread the film for another trip through the camera. Next time look for a shady spot before you open the camera, and keep stray light away from the instrument when rethreading.

There are two reasons for eliminating this bothersome phenomena, from your films. First of all, it looks bad—and second, flared films cannot be used in a long reel of film because it detracts, looks terrible, and brands you and I as a rank amateur. So, be careful, and if you still get it—cut it out. But more on that later.

Someone said once that the "move" in movies should be in the action and not in the individual frames, caused by movement of the camera. The cine camera should be held firmly and absolutely steady whenever any kind of shot is made. The reason for this

is that any slight movement will be magnified tremendously when the film is projected on the screen.



One of the most important pieces of equipment, next to the camera, is a steady tripod. While the camera can be held quite steadily by hand, this is true only if the filmer can brace

• See BACKGROUND on Page 99

## EDIT *as you shoot*

By JAMES HALL

**A** TRUE moving-picture film must be something more than a series of unrelated movie snapshots.

And it should have continuity.

This means that we must edit as we shoot, for good continuity, so that we have ample material from which to choose, when the time comes for actual editing, after the film is exposed.

"Ample material" means the type of shot necessary to edit sequences that will have movement, tempo and continuity. Those who believe that there three elements are rightfully the concern only of the professional movie-maker, are mistaken—and here is why.

Any scene worth shooting, deserves more than one angle. That is, it deserves to be shot by using a long shot, a medium shot and a close-up. If the proposed action does not lend itself to the three types of shots, then it is not important enough and it would be well to pass it by for more suitable sequences. In other words, it is the wise cameraman who can evaluate a scene—and think of it in terms of editing, and editing value.

Here are a few examples:

A child's birthday provides plenty of filming incentive. Simplest thing would be to take occasional shots of the birthday activities and let it go at that. But there are other ways.

• See EDIT on Page 100





# Amateur hints from a HOLLYWOOD PRO

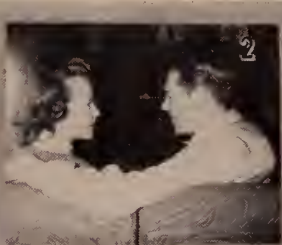
By RALPH WINTER  
as told to DENNY PLUMLEE



**ESTABLISH SHOT . . .** The first scene should introduce the movie audience to the surroundings and establish the locale which will add a great deal of atmosphere to the following close up.



**MATCH ACTION . . .** To make the action flow faster and smoother, the film editor advances the action two to three frames when changing shots. This technique actually looks better and more real like than if the action was matched frame to frame.



**STAGE LINE . . .** If film editor followed scene 1 with scene 2, the audience would be mixed up. It would look as if the actors changed places. It is the duty of the film editor to keep the film flowing smoothly. To create a smooth continuity the editor should follow scene 1 with a neutral shot (angle shot, or close up) and then he can cut to scene 3 and hence a smooth flowing scene.

The film editor is the connecting link between the talent and the know how of his studio and the audience that sees the movie. It is his duty to combine all the talents that went into making the movie and presenting them to the public to the best advantage. What the editor selects is what the film going public will see.

So, a good editor must possess many talents. He must know good composition so he can arrange his scenes to the best advantage; have a knowledge of drama so he can create timing to highlight the density, of the scene, and a flair for writing so he can help sustain an even story flow. These are just a few of the many talents that go into making an outstanding film editor.

One of Hollywood's most outstanding film editors, Ralph E. Winters, an Academy Award Winner for editing, tells how to edit amateur films.

**I**F YOUR character in the scene is moving from left to the right of the screen, it is the job of the editor to keep that actor walking in the same direction whether it is a medium or long shot. Needless to say if this is

not done it is very disturbing to the viewer of the film," says Winter.

In case the actor turns in a scene and starts walking from the right of the screen to the left and that shot has been damaged (or it did not turn out exactly like you wanted it), the best way to make the flow of action continue as smoothly as possible is to cut in to a full front close-up of the character and as he starts to turn his head. (This will give the illusion that he is turning his entire body) then cut to the medium shot of him walking in the opposite direction. This technique is not as good as it could have been with the right type of footage showing the actor turn, but it will at least save the scene and will get by the average audience.

Winters also calls the amateur's attention to the term "stage line." "The stage line," he said, "is an imaginary line, half way between the camera and

• See HINTS on Page 115

# HOLLYWOOD TRICKS

*you can use*

By LEONARD CLAIRMONT

Did you ever try to make a mule laugh?

Maybe you never run into that kind of problem, but if you ever do, would you know how to create such an illusion? It's something you should know because there are lots of problems of that kind which keep popping up when you are in the motion picture business. Practically all of them can be solved with a little bit of ingenuity, as any experienced "special effects man" at any film studio will tell you.

All kinds of weather can be produced artificially right on the sound stage; it is done every day in Hollywood. *Dust storms* are created by blowing ground alfalfa or bran across the set. *Snow* can be faked by using unroasted potato chips, or borax flakes, or the commercially made fake snow. *Hail* is made with white beans, and if you want early morning *dew* on grass and rocks, just spray a little mineral oil around. Real *rain* does not always appear as rain on the screen, so if a small amount of condensed milk is added to the water, which is to be sprinkled over the actors, it will photograph more like the real stuff.

If you need *frozen-over water* on your hot sound stage, pour melted wax on cold water—and presto!—there it is. You can make your own *icicles* by dripping a solution of silicate of soda, or by soaking strips of cellophane in alcohol and paraffin. If you need *window frost* for a winter scene, swab the glass with a solution of epsom salt and stale beer, or with spirits of camphor. Some technicians use a saturated solution of ordinary hypo for the same purpose. Artificial frost (or snow) came recently on the market in pressure cans, and sold with great success during the Christmas holidays. This new product is excellent for giving your winter scene a realistic touch.

*Fog* is a complicated and expensive thing to produce for the camera in the thorough manner of a major motion picture studio, but independent movie makers may attain a pretty good illusion by using the bottled fog, manufactured and sold by Wholesale Supply Company in Hollywood. A few drops out of the bottle, poured on wood and twigs, will also make a good "open fire". Dry ice is often used for

• See TRICKS on Page 101



# CONTINUITY *with* STILLS

Still photos can help to make smoother continuity when filmed and spliced into movie footage

By GEORGE CARLSON

**N**O DOUBT many amateur movie makers have shot film sequences or may have old films that seem to be unfinished. This may be due to missed shots or circumstances of poor light that prevented actual filming in the camera.

Where they can be used properly, still pictures, negatives and color slides made with a still camera, offer possibilities to make up this lost footage by merely filming them with the movie camera. Naturally they must be used in sequences that normally are not required to show motion. There can be such occasions in spite of the rule that "movies should move". Generally this will be in sequences of a travel or documentary nature such as public buildings, museums, churches or certain night scenes.

In making a film of your home town, for example, you may have several exterior scenes of various churches. To add to the interest and continuity of such scenes a few interior shots would do much. Fig. 1—Another case could be interiors of a public museum where lighting is also generally too poor even for the fastest of lenses combined with single exposure. To go with your exteriors of the museum building with people going in and out, etc., several 5 to 8 second shots of some of the exhibits will add immeasurably to the interest of such sequences. Fig. 2—Permits to take pictures in museums usually can be had for the asking.

Outdoor night shots are practical with fast lenses, especially in the theater districts of cities, electric signs, etc. However, those subjects that may not be required to show motion and impossible to shoot with a movie camera such as Figs. 3 and 4, can well

be taken with a still camera and the negative or slide filmed with the movie camera. Perhaps you may have been a still camera fan for years, as I have, and may have many negatives, prints or slides in your files that can be used.

Generally these scenes of stills should be short and often can be spliced between regular movie shots showing motion. This is probably the best thing to do as it will add to the illusion. Regular movie sequences can be used — long, medium and close shots by filming the stills in different sizes. It is obvious the scenes should not have any "frozen" action with people or animals that would not coincide with the regularly filmed scenes. There are exceptions such as in a museum film where shots of the stuffed animals or birds would fit in naturally. "Panning" can add much to the realism of a still shot especially with negatives of the larger sizes. Simply draw the negative to one side slowly and only for about a half inch or so as though the movie camera was moved in the filming on the spot. Sometimes an aerial scene can be faked if you think it worthwhile. Fig. 5—Simply pan the camera slowly while filming over a fairly big enlargement of any suitable aerial scene that may be available.

If fades or dissolves can be used the effect will be heightened. If paper prints are to be used they should be glossy and evenly lighted to prevent reflections. Normally in title making with prints they should be dull surfaced, but in copying for these effects the results are finer grained with glossy prints.

I never had the occasion to use this

• See CONTINUITY on Page 96





# Vanished Guests

By TOM ELLIS

May be shot on 25 feet of 8mm or 50 feet of 16mm film.

1. M.S. Home of the Wilsons. Mrs. Wilson and her two sons, between 5 and 8 years of age are on the porch.

2. C.U. Mrs. Wilson speaks to the boys:

3. C.U. Title: "Boys, the Stewart family is visiting tonight at 8:00 p. m. Will you help clean up the yard?"

4. C.U. Boys cheerfully nod assent.  
FADE IN

5. M.S. Melvin, the older boy, is mowing the lawn.

6. M.S. Stanley, the younger, is riding his bicycle. He stops riding and begins to look at the signs on houses:

7. C.U. Sign on front of first house: "For Rent."

8. C.U. Sign on second house: "No Salesmen."

9. C.U. Sign on third house: "For Sale."

10. M.S. Stanley is puzzled at the signs. He gets on his bicycle and rides home.

11. C.U. Stanley talking to his brother: "We need a sign on our house. Let's go to the store and buy one!"

12. M.S. Melvin agrees to the idea and they start for the store.  
FADE OUT

FADE IN

13. C.U. Hands of the clock turn to 8:00 p. m.

14. M.S. Mr. Wilson, at ease in the living room, speaks to his wife:

15. C.U. Title: "Margaret, our new house is so clean. The Stewarts will like it!"

16. M.S. Margaret caresses her two sons and beams:

17. C.U. Title: "The boys put on the finishing touches."

18. C.U. Boys smile angelically at each other.  
FADE OUT

FADE IN

19. C.U. Clock says 9:00 p. m.

20. M.S. Mr. and Mrs. Wilson both seem distressed at the non-appearance of the guests.

21. C.U. Mrs. Wilson is crying. She is consoled by her husband.

22. M.S. The couple step out on their front porch. They are greeted by a sign on the door:

23. C.U. Sign. "No Admittance."

24. C.U. Puzzled reaction of the Wilsons. They take it as a joke and start laughing.

The End



Jack Helstowski shooting "BLUE BOY" on location

## AN AMATEUR

*makes a movie*

By ARTHUR MARBLE

WHEN I first saw *Blue Boy*, a 700 foot sound and color film, it was hard to believe that it was made by amateur producers and acted by a cast that had never before appeared in front of a motion picture camera. For *Blue Boy* bears none of the marks of so many amateur films — average to poor photography, poor acting and jerky continuity and cutting. Before trying to discover how this unusual movie was made, let's examine the film itself.

As the title implies, *Blue Boy* is the story behind a renowned painting, the masterpiece of the eighteenth century English painter, Sir Thomas Gainsborough. The world-famous portrait, purchased in 1928 by an American, is now a part of the permanent art collection in the Huntington Museum in San Marino, California. The film tells the story of a teen age boy, Master Johnathan Buttall, whose mother ordered a brown suit to be made for

the boy's birthday. The absent-minded tailor's product turned out to be an ill-fitting suit of a remarkable shade of blue—a color that was most disappointing to Master Jonathan's parents.

Meantime, a friend of the Butttalls, the portrait painter, Gainsborough was intrigued with an idea that was counter to the artistic precepts of Sir Joshua Reynolds and other leading artists of that time who maintained that blue and other cool colors should never be used as the basis of a painting. Wearing his new suit, young Master Jonathan and his parents pay a visit to Gainsborough. The artist knows at once that he has found an ideal subject for testing his theory for a portrait in blue. Master Jonathan poses for his portrait, and the final close-up of the blue boy dissolves to the immortal painting that inspired the story.

• See AMATEUR on Page 96







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## CONTINUITY

• Continued from Page 94

angle, but a trick I heard of somewhere is to use a small twig, leaves or branch in front of the picture, imparting a slight motion to it and filming it in silhouette as the picture is being "copied". This is practically a table top set-up, and could work out very well with stills of statues, for example to make the shot a "live" one.

The mechanics of filming stills is more or less simple, the main requirement being to get close enough to the copy material so as not to show margins or extraneous matter. It's much like making titles without the lettering. And titlers can be used and cameras with visual focusing and centering will answer all problems. Figure 6 is a rather elaborate copy board I use to film slides and negatives using transmitted light from the rear. Film copies of black and white negatives I develop myself, using positive movie film developed as a negative on a paper developer such as D-72. This results in a positive image and shots are spliced on the reel as they are. Figure 7 shows a negative being copied in a metal titler with set-up practically the same—light from the rear and diffused through a piece of ground glass. Meter readings should be taken in front of the negative within an inch or so. Even if you don't shoot much in black and white anymore, you may have some old films that can be added to in this way.

With 35mm or Bantam slides the camera will have to be very close to the slide and a close working accessory lens will be needed. With the regular 12½ and 25mm lenses on 8mm and 16mm cameras, a focal length of about 3 or 4 inches will be needed. Sometimes longer focal length lenses can be combined to get the proper working distance. Two 6-inch lenses together will give you 3 inches. Two 8-inch ones will give a 4-inch working distance. Lenses can be taped to the camera lens or fitted in a simple cardboard holder. Perhaps a regular filter holder will work.

Camera and lens alignment with the slide in a set-up like this with cameras without visual focusing will have to be determined by experiment. This can be done in the old approved way of filming either on positive film, and developing it yourself, or using a tag end of a regular film, a white card about 4 inches square ruled in small squares with black ink and having one or two squares in the center inked in solidly.

The homemade copy board is simply a board with an easel for the slide and a couple of slots for the ground glass. The camera of course, must have its permanent position on the base board. A thumb bolt through

a bored hole in the base will hold it there. The easel is fastened upright in front of the camera lens (with accessory lens on) and the ruled card tacked to it. This is filmed as mentioned before and after processing, the film clip, a foot or two, is spliced into a continuous loop. Upon examining the projected image and counting off squares on all four slides, using the center inked in squares as a guide, the proper limits are fixed. Without removing the ruled card from the easel these determined limits are marked off and cut out—through card and easel. Cardboard slots can be built up around the opening to hold the slides in position each time used. It is well to get the outside limits of the opening slightly smaller than the slide itself to avoid fliming the paper mount of the slide, which of course is not wanted.

Look over your old films some night to see where a few "stills" might improve and add interest. If you haven't any negatives or slides, perhaps some good color pictures or commercial post cards can be used.

## AMATEUR

• Continued from Page 95

From the start of production Jack yearned to photograph the original of Gainsborough's costly "Blue Boy" painting which was the central figure of the film. Since the portrait is part of the permanent collection of the Henry L. Huntington Galleries in San Marino—just a twenty-minute drive from Jack's home—he expected to get permission to film it for the climax of his 16mm production. When such authorization was denied, the producer was thwarted, but not for long! Helstowski remember seeing a wall painting of the Blue Boy in a scene from a major theatrical film. He consulted the property department of that studio and found that they still had the large painting—valued at \$500 and which the custodian admitted was far superior to the original painting! The studio had employed an artist to paint from life their own version of the masterpiece. This was loaned to Helstowski for a nominal rental of \$35.

A simple story, you may say. True, it has nothing exciting in the way of a plot, but the treatment is straightforward and sincere—qualities that go far to create a film that holds the interest and touches the heart. Who were the creators of the story of *Blue Boy*?

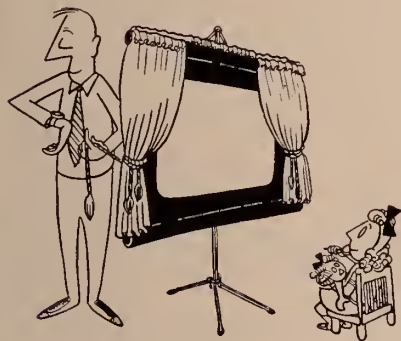
Jack Helstowski, a commercial artist of Bella Vista in East Los Angeles, California was the producer. For years, Jack had made silent and sound movies, both 8 and 16mm. An experimenter in sound, Jack was one of the first successfully to synchronize



disk recordings with 8mm movies. After making several short outdoor films with the Auricon single system 16mm camera, Helstowski decided that he was ready to tackle a drama with interior settings.

Jack knew that in order to make a professional quality film the best procedure would be to locate some associates who had some experience in play production. Through a friend, he contacted Geller's School of Dramatics, a Hollywood drama school for young actors. Here he found the interest and the talent to match his own camera skill and enthusiasm. For Helstowski had confidence born of experience—he had already made several short sound films with his single system Auricon, using his personal friends as actors and his family as production crew.

Ben Norman, a professor at the school, agreed to direct the production which in its finished form was



to be on about 750 feet of 16mm film. Robert Seeley, one of the students interested in writing, was selected to do the research and write the screenplay. During the several weeks required for this, preliminary plans were made for the casting of the parts and the construction of stage sets.

"As all of the scenes in *Blue Boy* are interiors, the problem of staging must have been a big one," I suggested to Helstowski as we discussed the making of his film. "Yes," he replied rapidly in the staccato manner of speech so characteristic of him, "staging was perhaps the number one hurdle."

He then went on to explain how arrangements were made to rent space on a professional sound stage of one of the special effects producers of Hollywood. By using a portion of the stage on weekends, it was possible to work without interfering with the regular products of the professional studio.

It was found that the noise level on the sound stage was very high. Apparently, right next to the film studio there was a dog and cat hospital — and the long-suffering patients, on

several occasions reserved their tormented barks and meows for the moments when sound recording began. But not a trace of canine or feline suffering can be detected on the final sound track of "Blue Boy."

When the script of *Blue Boy* was completed and the cast finally chosen, all those connected with the film began to help build the sets. Because nearly all had regular jobs or were attending the Geller School this work had to be done evenings and weekends. Jack as producer called the cast together and handed out the scripts.

"Friends," he said, "we won't begin to film *Blue Boy* until you all know your parts." As everybody was anxious to begin shooting, the sets were constructed within two weeks—and all with speaking parts were letter-perfect in their lines.

"How long did the actual filming require?" was my next question. "Only four hours—two hours on a Saturday and two on Sunday," he replied, flashing one of the winning Helstowski smiles.

For a historical picture the problem of getting period costumes can be a terrific headache. Helstowski solved this by going to the Western Costume Company, a major distributor of theatrical properties. Here he was able not only to get an authentic Blue Boy suit but also appropriate costumes for the four other principals. The rental charge for these was a very modest part of the \$400 total cost of the production.

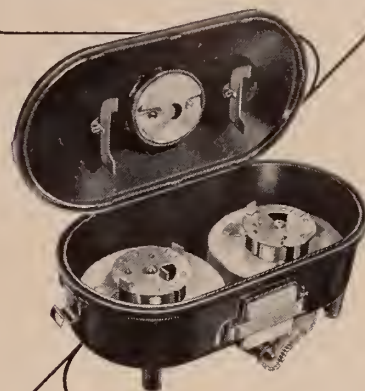
All the art work for the *Blue Boy* titles were made by the producer himself who is an accomplished artist. The opening sub-title of the picture, giving the historical background, was made in the form of a scroll about 20 inches wide and 30 inches long. The producer's wife, Helen, performed the difficult feat of holding this scroll against a wall and sliding it slowly upward to reveal the lines of letters during the filming. Moving this

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smoothly by hand proved to be the picture's hardest maneuver which had to be reshot three times before it was perfected.

To do a polished job of editing was a major challenge, but the producer met it with flying colors. Proof of this is in the smoothness of both picture and sound in the finished film. Truly *Blue Boy* will be remembered as the motion picture that started out as an amateur effort but ended up with professional quality.

# SHOOT.. DEVELOP..



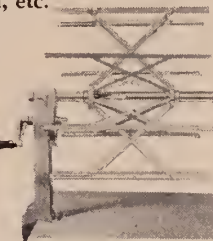
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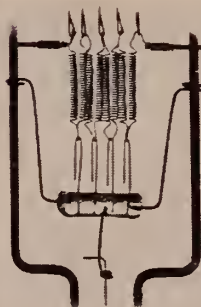
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# SHOPPING

**NEW 16mm PROJECTOR**—Selling for \$199.95, has just been announced by the Bell & Howell Co., Chicago. The No. 273, is said to give a brighter image than other 750 watt machines because of its straight line optical system and the use of the new Westinghouse lamp. Film capacity of the projector is 400 feet, and rewinding is accomplished without switching reels.



**PROJECTION LAMP**—A smaller, more compact filament is said to put more light on the screen than any other lamp of equal wattage, now being made by Westinghouse in Bloomfield, New Jersey. Twenty percent more screen light, is claimed. Available for both 8mm and 16mm projectors, the lamp is made in the 500, 7500 and 1000 watt sizes. Tighter winding of filament coils and less space between coils are largely responsible for the improvement, according to Westinghouse.

**NEW LINE OF MAGNETIC HEADS** will now be handled by the Stancil-Hoffman Corp., 921 N. Highland Ave., Hollywood 38, Calif., through an arrangement with the Indiana Steel Products Co. of Valparaiso, Indiana. The new units will have the same physical appearance as the Indiana Steel model TD-704, although new production methods will afford greater uniformity and broader frequency ranges. An optical lapping department has been established to form more accurate recording gaps. The company states that head life will now be increased.



**KODAK BROWNIE MOVIE CAMERA** is a unique, low-priced movie camera selling for \$42.50. Coupled with the low-priced Kodak projector, the combination should provide a complete outfit for the beginner in home movies, for approximately \$100.00. Lens equipment consists of a fixed focus f2.7 coated lens, which can be stopped down to f16 by a diaphragm which turns to reveal several openings ranging from f2.7 to f16. A footage counter is included in the body, and the button can be depressed so that the operator can also get into the picture. It uses standard double 8mm film and will take standard color and black and white. Threading is almost fool proof because of the construction of the spool components, and the simplified film track indicated inside the camera.

**FIRST COMMERCIAL 16mm MAGNETIC** sound attachment on the market, is claimed to be the **MAGNESOUND**, manufactured by the Victor Animatograph Corp. Unit sells for \$199.45, complete with microphone and carrying case. The manufacturer states that the unit can be attached to existing Victor 16mm optical sound projectors, and will play back, reproduce voice and music, and other magnetic recording effects. In use magnetic sound film is placed in the projector over the usual threading route, and the machine operated in the conventional manner. Recording can be made at 16 or 24 f.p.s. with Magnesound, which also contains a safety device to eliminate possibility of accidental erasure.





## BEGINNER

• Continued from Page 92

himself against a tree, or a building or some other support. Some people are rock steady, others are not. Find out your own steadiness, and if you sway and shake, by all means use a tripod on everything.

Make this a *must* and you will have gone a long way toward improving quality in your movies.

"Panning", or moving the camera slowly while the button is pressed and pictures are being made — is another thing which can cause trouble. Maybe someone told you not to pan at all (and this means not to move the camera from right to left, or vice versa, as you shoot a scene). But this advice is not altogether advisable, because there are times when a properly executed pan is not only OK, but very necessary. Unfortunately, the sort of panning undertaken by the average amateur is not exactly perfect.

And the beginner isn't perfect when he pans because he wants to get too much into the sequence before he takes his finger away from the button. He pans his camera back and forth, rather rapidly—he "sprays" the scenery with it—and when we see it on the screen, it looks as if he had shot all his scenes from a seat on the roller coaster.

So there is nothing to gain by hurrying your filming — by panning quickly from side to side, in order to get everything into the scene. Avoid panning at all—with your next roll of film and see what happens. Choose the most interesting vantage point from which to view the object you wish to film, then shoot it from there.

Suppose your subject contains something which is very interesting, somewhere to the right or left. Simply stop the camera after you have shot the main subject, change your position somewhat, and resume shooting from another angle. But keep that camera steady!

Of course, there is always a place for a nice pan. Say that you are shooting a rodeo, an auto race, a track meet, or something similar. In such cases, you can add interest to your footage by panning the camera, at the same time holding the object in the center of your camera viewfinder, throughout the shot.

So, when you resume your movie-making with your second roll of film, remember that wild and erratic panning is something to avoid.

Now something about sharpness.

If your film is not sharp, then you must not assume that it is the fault of the lens. This is rarely true, because all cameras are checked at the factory to make sure that sharp pictures will result at all times.



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More often than not, fuzzy pictures are really the fault of the movie maker himself, because he is not yet accustomed to the camera.

If your pictures are fuzzy, then check the focus next time. With fixed focus lenses which are usually made for medium priced cameras, focus is not so critical, as it is with lenses which are of the focusing type; these must be set to the right distance before shooting, or else the pictures will not be sharp.

If your lens is of the fixed focus type, and your pictures are fuzzy, then remember to shoot in bright light, with the smallest opening of your diaphragm. Remember that the smaller the opening, the sharper the picture. Reason for this is that the depth of focus is increased with the smaller openings. Now if the light is bad, don't shoot at all, unless you want to be satisfied with soft results.

Most fuzzy shots occur with inside shooting, because the filmer does not have enough light. Little light means a wider opening, and a wider opening means unsharp pictures, usually. So, buy a few floodlights, (which are very inexpensive, by the way) and see how increased illumination means the difference between good and poor photographic results. More light

means smaller openings, and smaller openings automatically give sharper pictures.

Instructions are always important, and this is very true with the advice given with each roll of color film. Various times of the day will produce different results, so it is wise to stay within the period of 10:00 o'clock in the morning to 3:00 in the afternoon for consistent results.

Color of the light varies in the very early morning and the late afternoon—something quite different than noon-time sunshine. So don't shoot before ten, nor after three in the afternoon.

This should cover the errors found in the first roll of film made by most amateurs.

We did not say anything about the filmer who used black and white film and has not given enough light, or perhaps too much. But this can be solved by the use of the chart included with any roll of film, or by the use of an exposure meter.

If your first roll contained shots of people whose faces were obscured by a wide-brimmed hat, notice that part of the face, in shadow, is underexposed and has no detail. The other half, may be all right.

Solution? Don't shoot contrasty

99





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subjects in harsh light. Pose your people so that the sun hits them evenly with no large areas of dark and light.

If you get shadows anyway, no matter how you try to avoid them, try using a reflector, (this can be a white sheet of paper, or a mirror, or a white cardboard). Aim the reflector into the shadow side of the face or object and in this way avoid the contrasty lighting which you would get if you hadn't used a reflector.

Now let's sum up.

Remember to load your camera in subdued light—under a tree, or under a blanket—just so long as it is not in direct sunlight.

If you do not have a tripod remember to hold the camera steadily and brace yourself with any handy object which offers support.

Check your focus and lens-setting carefully every time, before making a shot.

Don't pan swiftly—that is, quickly from side to side, or up and down.

Watch for changing light conditions, and adjust the diaphragm of the camera to match the light.

Avoid shadows, and try to illuminate them with reflectors when this is possible.

No go ahead with your second roll, and good luck!

## EDIT

• Continued from Page 92

Put your imagination to work, and dream up a story, *before* shooting starts. Your idea can be in script form, or a few ideas scribbled on the back of an envelope, or even a few sequences planned out in your mind, and kept alive for the day when the birthday occurs. Whatever system you use—the idea must have a beginning, a middle and an end.

Suppose we imagine the birthday picture beginning with close-ups of a tiny hand addressing an invitation. Then follow up with a real close-up of the invitation. (make it with your titler) so that the audience, when they see the film, will know instantly what the picture is about. Now fade-out the shot and you are ready for the rest of it.

Next, you might have a shot of the child welcoming her guests, and in this way introduce the child to the audience. A few random shots of the guests, from various angles, here, will add interest to the film.

With children what they are, (and some grown-ups too) it is worth your life, if you do not include a close-up of every single guest, at some time or another. And this isn't a bad idea at all. Even if the children are very young, some interesting shots can be made, of their faces alone. Picture

them in natural action, doing the things which all children do at a birthday party—but do it *in sequence*.

You might start with the guests presenting the child with her presents. Film the action of each presentation in close-up followed by cuts to the child opening the presents. In this way, the child's reaction to each gift is pictured, and this certainly will give much interest to this phase of the proceedings.

When the refreshments are served, Mother may be shown assembling the children at the decorated table. Now move in with the camera to record the children putting on their funny hats, playing with favors and other activities. Then as the ice cream is served watch for opportunities to make a human-interest close-up of the youngest child—or one of the other guests eagerly waiting for the delicacies.

There are more of the same opportunities when the time comes to cut the cake and blow out the candles—and this can be fine close-up material.

Things like this make a movie more exciting and different, and is better than random shots, taken now and then during a birthday party. And properly handled on the editing board, the film will show the event in proper order.

Close the picture with a shot of the guest of honor, surrounded with the array of gifts and toys, and that's it.

But if you want to interject a bit of humor, you can carry on with something like this:

Show one of the parents with a worried expression on their face, making a hurried telephone call, followed with a title which states:

"Hurry over Doctor — Johnny just had too much ice cream!"

If friend Johnny is around five or six, fade out on the final scene showing him holding his stomach and apparently suffering from a tummyache.

And there you have it—but how about other subjects, say flowers, for instance.

If flowers are used as the theme for a film, a great deal of interest can be added by including a person or object which can be shown at intervals throughout the film.

One filmer I know used a bee as the basis for his flower continuity. Spoken titles, presumably with the voice of the bee, described the various blooms, from the bee's point of view and pointed out what was good for a bee and what was not.

Various sequences revealed the bee flying from one bloom to the other, yet the same bee was not used for all the scenes.

Another filmer used a black caterpillar in a similar manner and used spoken titles freely to help the con-



tinuity and add humor to an excellent flower picture.

Travel films — perhaps form the greatest percentage of motion pictures made right now; and there are scores of ways of infusing continuity. But let's keep away from the trite scenes showing the family packing bags into a car, and then showing a close-up of whirring wheels. Surely there are more original ways of showing the beginnings of a trip.

Smart filmers will include a humorous or interesting angle at the very beginning, and use this as a continuity basis of the picture. For example:

A running gag can be used in a vacation film, say with a sight-seeing tour by car where the driver is portrayed as a man in a terrible hurry.

The subject is very reluctant to stop and admire the scenery. The others want to see the interesting places but this is not for him.

In time, a flat tire conveniently permits the others to see a national park, scenes of which are cut in after this event is shown.

The reluctant driver, in the meantime, is left alone to fix the tire. The party goes on and the weak tire is once more a gimmick for the others to take in the sights in a leisurely manner.

Many ideas like this will offer themselves to the filmer who will sit down for a moment and think things out. A few hours of concentration can produce original approaches and new angles.

Of course, these continuity ideas must be handled correctly, because their ultimate success depends upon the fact that they are shot in sequence. Use a long shot, a medium shot and a close-up, wherever this is feasible. This way the story will flow smoothly along on the screen.

An interesting shot used as an introductory sequence, should invariably be followed by medium or close-up shots. Reason for this is that they can be used to answer the questions in the minds of the audience—"What is that?" and "What is he doing?"

So answer such questions promptly with revealing shots, fully developed into sequence.

Learn to anticipate the need for such shots—at the time of shooting, because you can't go back for extra footage — especially with vacation films.

So remember, edit as you shoot, and you will have no regrets when the time comes to splice the film, later on.

## TRICKS

• Continued from Page 93

low floating fog, smoke or steam. The old method of using smoke cartridges from your local fire works manufacturer, or by the proper use of special

fog filters, is still pretty good in many cases. Fog filters (sold by Harrison & Harrison in Hollywood) come in different diffusion densities from a slight mist to a London peasouper.

For *night effects* with black-and-white film, you can get good results with a combination of the 23A and the 56B filters. Some cameramen prefer to use a 29F in combination with a medium speed film to assure sufficient contrast, while others like the 72 filter for more extreme night effects. If you shoot color, use a Harrison B4 and expose at the meter reading, disregarding the filter factor, for Kodachrome Regular. The Commercial Kodachrome, which is balanced for 3200 Kelvin, creates a beautiful soft night sequence if you just leave the Wratten 8) filter off and stop your lens down to attain the desired effect, (usually about one stop and a half).

Did you ever arrange a beautiful luncheon scene, only to have the sun or the heat from powerful lamps play havoc with it? It can easily be avoided if you are prepared for it. Replace the butter with yellow cheese, and the ice cream with mashed potatoes. Put wrinkled cellophane in your highball glass instead of ice. Cellophane can also be used to pack fruit cocktails and vegetables juices for that real look. Drops of water on glass are not going to last there very long, so use mineral oil instead, applied with an eye dropper.

*Soap lather* in a shaving scene soon falls flat, especially if there are many retakes, so replace it with whipped cream, or meringue. Whipped cream, colored red and topped with a dash of ground mica or copper flitters, is the usual formula for *blood stains*. If you don't trust your hungry actors around expensive *caviar*, make a mixture of fine buckshot and axle grease. But, of course, don't eat it!

If you have a nice campfire scene in front of your color camera, you may want flames in different colors. For *green flames*, soak some pine cones in a solution of one pound of boric acid to one gallon of water, and let them dry. For *red flames*: one pound of strontium nitrate to one gallon of water; and for *blue flames* one pound of copper sulphate to a gallon of water. For the little touch of green or blue in the water of a fish pond, the Hollywood tricksters use food color, bought at any grocery store. It is harmless of course to both fish and plants, as well as humans.

Oh yes, you might want to know how to make a mule laugh, or at least make it appear as if he (or is it SHE?) did. All you have to do is to wrap a rubber band over the mule's gums. The mule will do the rest.

Now you know how to make a mule laugh!

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# 16mm. PROGRAM FILMS

*in review*

## THE ENGLISH LANGUAGE:

### Story of Its Development

**EDUCATIONAL.** Sound, 1 reel, color or b&w. Rental, sale. Collaborator: Robert C. Pooley, Ph. D., English, University of Wisconsin.

**Users:** High school English classes.

**Content:** Traces the development of the English language from the time of the Celts to the present. The film is arbitrarily divided into three parts. Chapter One places the Celts in England and notes the Roman Conquest, using maps and Roman ruins still standing in England. After the Romans left in 411 A. D., other maps locate the Jutes, Angles, Saxons, and Frisians on the Continent, explaining that these tribes came into England to hunt, pushing the Celts back. Narration explains the development of storytelling as a means of spreading language, and original writings from "Beowulf" are illustrated. A very old copy of the "Anglo-Saxon Chronicles" is also shown. Chapter Two deals with the Norman Conquest which brought the French language to England. Anglo-Saxon words referred to more ordinary objects; whereas French words, still retained in the language, pertained to objects more in use with the nobility. An introductory verse of Chaucer is shown in its original writing form, Old English, then in modern interpretation. The influence of Latin from the Romans, the Church, and Norman Latin law is introduced. Chapter Three states standardized English was developed by the invention of the printing press, the growth of London, and the growth of the universities. When the English language was planted in America, Indian words were added. New ideas, new inventions, and new conditions will slowly add other words.

**Comment:** Instead of "The End," the film states "English language to be continued." The film is interesting throughout and should whet the research appetites of the students as an introduction. Much information has been put into one reel, and the students will find there is much more to its basic approach.

**Distributor:** Coronet Films, 65 E. South Water St., Chicago 1.

## JAPAN: The Land and the People

**EDUCATIONAL.** Sound, 1 reel, color or b&w. Rental, sale. Collaborator: John H. Garland, Ph. D., Geography, University of Illinois.

**Users:** Upper elementary and junior high geography.

**Content:** Presents an overview of modern Japan's land and people in relation to geographic influences. Japan is shown to be extremely mountainous, leaving only one-fifth of the land arable. This land is cultivated carefully, utilizing every foot of earth possible for rice. Sloping hillsides are terraced for rice planting where possible. Other hillsides are planted in tea, and more hilly land is planted in mulberry bushes for silkworms. In the mountains themselves, timber offers a lumber industry. On maps, the northern part of Japan is shown to have a comparable climate to that of Maine. Southern parts are similar to Florida. The northern parts have developed industry, manufacturing of fine china, rayon and silk cloth, figurines, and toys. Scenes within factories illustrate the people at work, and a typical farm family is shown eating its meal whose meat is usually fish, another important Japanese industry. Concluding sequences show a street scene revealing Western influences in clothing and merchandising since World War II.

**Comment:** The comparisons between Japanese and American geography are particularly outstanding.

## THE ATOM AND INDUSTRY

**EDUCATIONAL.** Sound, 12 min., b&w. Rental, sale. Collaborators: Division of the Physical Sciences, including the Institute of Nuclear Studies, University of Chicago.

**Users:** Junior high and high school general sciences, physics, or chemistry classes; general adult audiences.

**Content:** Shows how radioisotopes are providing new techniques of measurement and quality control in a wide variety of industries. Two men ready to leave for work discuss dangers of radiation that they work with. One is rather fearful of the danger, but the other is assured that careful handling prevents any ill effects. Use of the radioisotope in the petroleum industry is demonstrated. When batches

of oil travel through hundreds of miles of pipes to the refineries, they must be individually analyzed for different refining. These batches are separated by isotopes which a Geiger counter identifies at the refinery. In the automobile industry, wear on moving parts is measured by use of radioactivity. For example, a piston ring is activated and attached to the piston of a test engine. Oil samples are tested for particles of radioisotopes that were abraded during the operation of the engine. In the paper industry, thickness of materials is indicated by directing beta rays through the paper and counting the number of rays passing through. In casting, a radiograph is made of the casting and the pattern of rays showing on the plate will outline flaws. The film concludes by pointing out the potential of power in radioactivity.

**Comment:** Illustrations and explanations of industrial use of radioactivity are adapted for the non-technical audience, with animated drawings for clarification of basic principles. Most people will be unaware that the atom is being used constructively, as well as destructively.

**Distributor:** Encyclopaedia Britannica Films, 1150 Wilmette, Ave., Wilmette, Ill.

## HOW TO INVESTIGATE VOCATIONS

**EDUCATIONAL.** Sound, 1 reel, color or b&w. Rental, sale. Collaborator: Frank S. Endicott, Ph. D., Education, Director of Placement, Northwestern University.

**Users:** General high school and junior college audiences.

**Content:** Through the example of a boy, the film shows how young people can investigate vocations and determine what type of lifetime work for which they are suited and in which they will be happy. The young man is shown in the guidance counselor's office after he has received the results of his aptitude test. The test shows that his abilities are highest in manual dexterity, artistic fields, and persuasive areas. The counselor gives him two government books on jobs and their requirements. The boy discovers that photography seems to fit his three abilities best, but there are many different jobs allied with photography, such as drafting, blueprinting, engraving, cameramen, and so forth. He sees his photography teacher in school, who gives him names of people to see and magazines to read. He goes to interview people in the allied fields of photography and discovers the disadvantages and possibilities of various jobs. For instance, he decides that drafting is unsuitable, since the draftsman works alone. The engraver's job does not have creative aspects. In a film shown to the boy's photography club, he discovers an appealing job that seems to fit all his requirements: the newspaper photographer. To continue his investigations and to prepare himself, he takes a job as a helper in a photography studio during the summer.

**Comment:** A helpful film that in its "how to do" in the case of this young man will suggest to viewers how they might start investigating their own possibilities in a chosen career. Narration throughout.

**Distributor:** Coronet Films, 65 E. South Water St., Chicago 1.

## CAMERA CLUB SECRETARIES

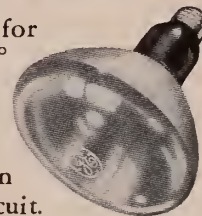
When submitting copy for insertion in these columns, please make sure that your city, state and proper names are correct. Home Movies receives notices from clubs all over the world; in many cases, location and name of the organization is missing. Please make sure your copy is accurate.

# TO MAKE BETTER EASTER MOVIES



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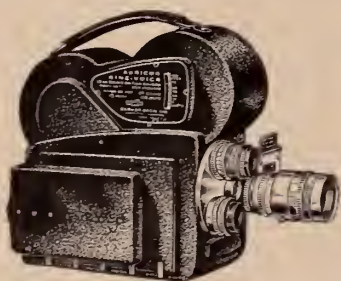
# GENERAL ELECTRIC



# *AURICON brings The GI's home— — on Talking Picture Film!*



NOTE: "Cine-Voice" Camera is being operated from 6 volt "Jeep" battery, using Auricon PS-14 Power Converter.



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The parents of American GI's overseas are today visiting with their sons through the medium of "Talking-Pictures" shown on Television. The men are interviewed and filmed by the major News Services and Broadcasting Networks operating from military outposts all over the world. Auricon Equipment is providing high-fidelity, trouble-free operation under the most rigorous conditions of climate and travel. At home or overseas, Auricon Cameras are proving over and over again, that they can "take it!"

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MARCH 1953

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LEONARD CLAIRMONT—Pg. 107





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This scientifically-engineered shoulder brace is made of lightweight aluminum. It can be used to support all 16mm and 35mm handheld cameras, such as Cine Special, Bolex, Filmo, Eyemo, Arriflex, Auricon, DeVry, etc. This guaranteed-steady brace affords perfect panning and tilting. It eliminates the necessity of a heavy tripod. This new invention brings you a simpler way of shooting. Weighs 7 ozs. and small enough to fit the pocket.

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# HOLLYWOOD PRO'S at work

## MEXICAN PRODUCERS PROTEST

Mexico City—Feb. 4—Mexican independent film producers asked President Adolfo Ruiz Cortines this week, to break up a film monopoly which an American uses to "present Mexicans in a bad light".

Producer Miguel Contreras told Ruiz Cortines that the American, William Jenkins, a former vice-consul, specializes in pictures that show Mexico filled with "gangsterism and loose women, with many nudes and phrases of double meaning."

Mr. Contreras heads a group of 15 Mexican producers who want to break up a Jenkins company. The group said he produces, distributes and exhibits pictures which cut into the income of Mexican companies and theatres.

The Mexicans said Jenkins made a fortune estimated at more than \$200 million from his movie enterprises.

Another charge against Mr. Jenkins was that the recently banned in theatres under his control, a Mexican-made picture which showed Mexican laborers in the United States being mistreated by American farmers.

## WILL BUY 16mm FOOTAGE

The following may provide a lead for 16mm cameramen who want to supplement their picture activities with some commercial footage. Although the price offered is low, in our opinion, these people might be worth a try.—Ed.

Barber-Green Company, of 400 North Highland Ave., Aurora, Illinois, the manufacturers of asphalt paving equipment, are anxious to supplement their file of qualified commercial photographers and motion picture photographers who can accept assignments to photograph the company's products in the field. Contacts are desired all throughout the United States and in all major foreign countries.

To qualify for movie assignments, the photographer must be in a position to expose 16mm Daylight Kodachrome at 24 frames per second (sound speed.) The footage, of course, will be silent, but will be incorporated into sound films, hence this requirement.

The general rates for services which will apply, are as follows:

16mm Kodachrome (Daylight, exposed at 24 f.p.s.) .....\$1.00 per ft.\*

\*As an alternate at the photographer's discretion, 100 ft. rolls may be offered unedited at \$60.00 each. Otherwise, the company reserves the right

to edit films and pay only for acceptable footage.

Letter applications for consideration for assignments should be addressed to: Barber-Greene Company, 400 North Highland Ave., Aurora, Illinois: Attn.: R. W. Richardson, Publicity Department. Applications should include complete information on the following: Equipment used and scope of services available; experience and references to industrial or commercial assignments handled in the past; geographical area normally covered and, of course, complete name and mail address and telephone number. Applications should also include samples of work which will be returned with acknowledgement, if desired.

## NON-THEATRICAL 16mm PRODUCERS

News of your activities are of vital interest to all readers of the "Professional Cine Photographer" section. Releases covering current productions are welcome by this column, will be reproduced on these pages. Please limit information to one page and include a description of the name of the film, subject covered, black and white or color, length, name of sponsor or advertiser. "Professional Cine Photographer" is interested in all commercial film activity in the United States, Canada, South America, Europe and Asia.

## STEREO ALL THE WAY

Three dimensional films are here, and Hollywood producers are all climbing on the band wagon. Last week 20th Century Fox announced that they were converting their entire production output to stereo, with a system called "Cinemascope".

The Cinemascope is a device which employs a distortion and rectification principle to permit filming in color and projection on a screen 2½ times the ordinary size so as to give almost life-like animation to the players. This creates the same feeling of audience participation as attendance at a performance by living players on the speaking stage.

Rights to Cinemascope were acquired by Spyros Skouras from its inventor, Professor Henri Chretien in France. Its technical perfection was developed at the studio by E. I. Spon-

• See PROS on Page 112



# 35mm BLOW-UPS FROM 16mm

A Hollywood cameraman tells how to shoot 16mm for use as 35mm blow-ups. A few simple rules may make the difference between passable footage and excellent films.

By LEONARD CLAIRMONT

*Leonard Clairmont learned photography in Stockholm, Sweden, as an apprentice to the Photographer to the King of Sweden. Came to the U.S.A. in 1923 and got his first job in Hollywood working for Mary Pickford. He has worked in every branch of photography, written a book and many technical articles on his favorite subject. He has made motion pictures everywhere from the Arctic to the Tropics. His very first attempt at writing, directing and photographing his own production ("Nemesis", 1928) was awarded a PHOTOPLAY award. Six years ago Leonard Clairmont and his partner, Homer O'Donnell, established the firm of Sixteen Screen Service Co. in Hollywood, one of the first to service the television film field.*

**A**BOUT eight years ago we spoke of 16mm color originals blown up to 35mm in a hushed voice as "things to come".

In a photographic trade journal at that time, I mentioned this in the same breath with the coming of the helicopter, television and plastic automobiles. But now, the day of prophecy is behind us, and now we regard 16mm color blow-ups as a matter of fact.

This proven method holds a special interest to semi-professional filmmakers, who now have a good chance in the commercial field. The major motion picture studios in Hollywood have all at one time or another bought narrow gauge film from non-professionals. The enlarged film process has also been a blessing to foreign producers who have no 35mm color process at their disposal. Besides, the method is both economical and practical for the experienced cameraman and the established producer.

The largest part of "The Sea Around Us" — most talked-about documentary feature of 1953 and already mentioned as Academy Award material — was photographed in 16mm and blown up to 35mm Technicolor. Walt Disney's record breaking "True Life Adventures" originated in 16mm as well as many short subjects produced by Metro-Goldwyn-Mayer, Warner Bros., RKO Radio, Universal-International and others.

possibilities. He enlarged the rather crude little film, added sound, sold it to Hollywood producer Sol Lesser — and came up with a shiny Oscar.

Hundreds of films have been blown up to theatre size productions, although never intended for the large screen. And many have been very successful. Thus, it stands to reason that a well planned production, where all technical factors have been taken into consideration towards the end product (the 35mm theatrical picture) should finalize in a worthwhile show piece. Dwight Long, who spent two years in Tahiti, produced such a picture with the feature film "Tanga Tika".

Stock shots bought in 16mm are becoming an everyday occurrence in Hollywood, and more of those shots appear in regular feature films than most people realize.

We have gone a long way since the day of "The Fighting Lady" which stood on the threshold of a revolu-



Many pictures are shown in the theatres, which were originally photographed in 16mm, and the general public is none the wiser. The wheels of progress have not been idle, and now a point has been reached where a picture blown up to 35mm almost defies detection by anyone, save the eagle-eyed professional.



One of the biggest money-makers in the documentary class, "Kon-Tiki", the sensational story of the Scandinavian scientist who crossed the Pacific on a drifting raft, was shot in 16mm by members of the expedition. It was never intended to be anything else but a personal record, but Swedish producer Olle Nordemar saw the



tionary new method of movie making. Professional travelogue cameramen — men like James Fitzpatrick — have at last realized their long cherished dream of having their movie equipment designed in a size that will enable them to carry it all by themselves and get into spots for easy

• See BLOW-UPS on Page 113



# KINESCOPES

## *in your own*

# STUDIO

**A large wide-open market is now available for 16mm films photographed from the TV tube. Harold Gibbons tells how to make them — with technical suggestions for perfect results.**

By HAROLD GIBBONS



Danny Rouzer is a 32 year old cameraman with a university background. Holds a B.F.A. degree in Drama, University of Iowa and M.A. degree in Cinema, University of Southern California. He is also a member of the Society of Motion Picture and Television Engineers, and the International Photographers, IATSE, Local 659. As an army officer for four years, here and overseas, he worked with Marlene Dietrich, Red Skelton, and other stars; managed USO Camp Shows, and staged "On the Downbeat", one of the most successful all-GI shows produced in the ETO. Now, a Hollywood cameraman, he has completed assignments for over one hundred film producers, agencies, TV stations, and sponsors. He has shot over 200,000 feet of the film televised in Los Angeles during the past three years and has done the cinematography for such popular shows as "You Asked For It", "All Star Revue", "Caliente Races", "Komedie Klub", "City At Night", "Dennis Day Show" and "Newspaper of the Air".

Right now he operates his own studio in Hollywood where he makes commercial motion pictures, stills, and teaches cinema technique to a small select class.

**Y**OU can make Kinescopes of any television program right in your own studio—or in almost any location where TV reception is good.

But what to do with the films when they are made?

There seems to be a lively market for kinescopes, and these are snapped up by sponsors, individuals who appear on telecasts, advertising agencies

and others who want a film record of their product as seen on TV.

No, making a film from a television screen is not new, but the application certainly is unique, as Danny Rouzer will tell you. And he does a pretty fair business selling his films.

"I use an Auricon Pro camera and have modified my TV receiver in order to get decent contrast and sharpness", he said, when we went out to talk to him last week.

We asked him if he used a special film, or issued special instruction to the lab, when the film was exposed, but he claims that he does not.

"I use DuPont Uo. 930 (125 Tungsten) motion picture film-reversal, and I get fine results. I have a two-inch Kodak F1.6 lens, which I use wide open, and focus on the interlays in the image," he said.

Actually, there are a few changes which have to be made to the camera, the TV receiver and the tube, but when he explained, it didn't seem too complicated.

"First of all, the shutter on the camera must be adjusted to 144 degrees. The picture tube must deliver a general reading of 30 foot candles, and it must be adjusted to that brightness. This can be done by stepping up the voltage by installing a high voltage transformer in the set. This increases the light output tremendously, and this way there are no exposure problems."

He said that he installed a black daylight tube, (12") in his receiver, and also uses a directional aerial, in order to eliminate interference. The amount of interference, of course, depends on the quantity of X-Ray machines, electric razors, vacuum cleaners and other sources of static. The individual cameraman can solve his peculiar problems with the proper aerial, he claims.

"Another thing to remember", said Rouzer, "is to take the sound off the second stage of amplification. You

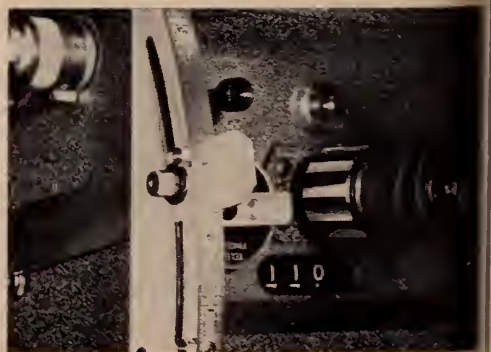
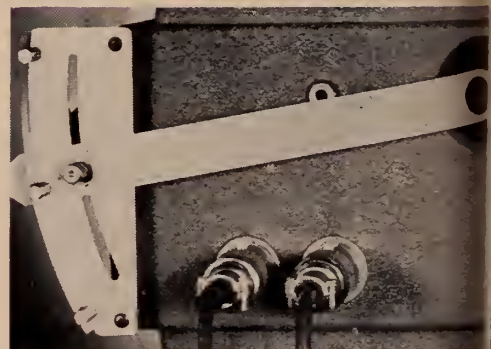
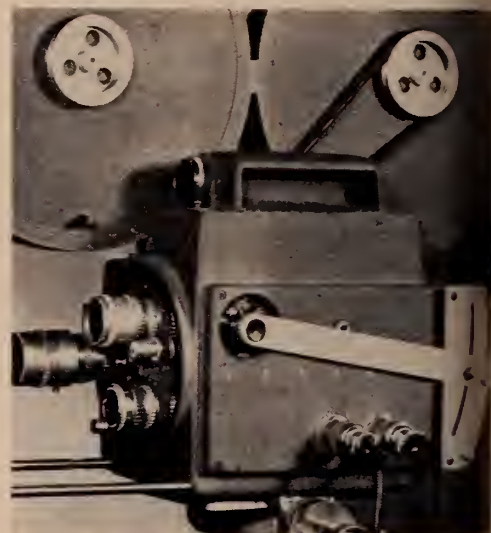
have better sound this way, and record nothing but the actual sound even if there are other noises in the studio."

Most of the time he uses the DuPont reversal stock, but in rare cases some client will request negative stock so that duplicate films can be made. This offers no problems, he said, and the whole set-up does not change materially with either kind of film.

"I'd say that the most important factor involved in making a film of this kind is the shutter", said Rouzer. "I have a special attachment on my Auricon camera, made and patented by the manufacturers of that camera, and this allows a wide range of adjustments to be made to the shutter.

"I can set it from zero degrees to 170 degrees simply by moving a lever. For kinescopes, 144 degrees is exactly right. This is the equivalent of 1/60th second at 24 frames per second. The attachment has a vernier scale, divided into 1/4 degree openings so that any

• See KINESCOPE on Page 116

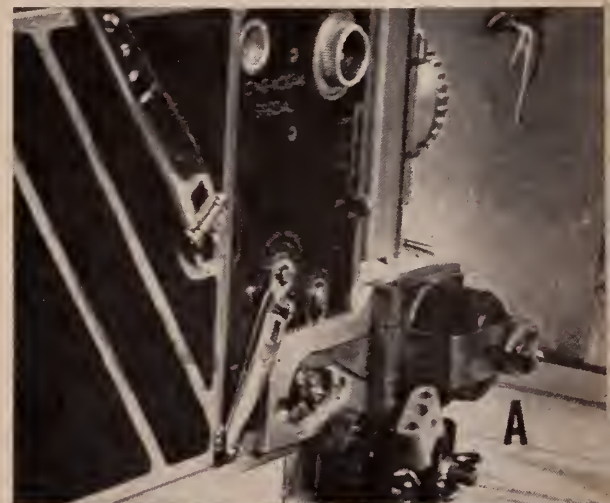






Left: Edwin C. Udey, Chief Cameraman at the Moody Institute of Science, Santa Monica, California, prepares to shoot a film about the Venus Flytrap plant (center). Camera, Kodak Cine Special with 102mm Kodak Anastigmat lens, plus 2 inch extension tube. Exposure 24 frames at F:3.5 — shot on Commercial Kodachrome. (Insert) Special electronic exposure meter (D) developed by the Moody Institute which gives a direct exposure reading by placing the tube (C) directly over the ground glass reflex finder opening (C) on the Cine Special, in order to measure the actual light hitting the film plane.

Bottom photo: Cine Special set up for lapse-time motion pictures to record the growth of a bean (upper right). The magnetic tripper (A) which exposes 1 frame every fifteen minutes (1 second at F:16), can be seen at lower right. This tripper and the lights are activated by a lapse time control unit—not seen in photo—which is basically an interval timer.



# CINE-micro photography

By GORDON GLENN

The Moody Institute of Science in Santa Monica, California, specializes in scientific featurette films which have been shown in every corner of the globe. Technically excellent, the films concern the minute things in nature, and because of this 90% of all the footage made is exposed via microscope, or extreme close-up. Cameramen at the Institute have already made films of snowflakes, the intricate spawning habits of tiny fish, microscopic desert flowers and similar subjects. While many outdoor scenes are used in these films, the Institute building contains a group of laboratories filled with cameras, microscopes and other close-up equipment necessary for recording time-lapse and the basic laboratory close-up experiments which illustrate the scientific films. Some of the technical aspects of the Moody Institute are described here so that readers who are interested in close-up motion pictures can relate this information to their own commercial production.

“THE Moody Institute does not contain any basic camera” said Edwin C. Udey,” one of the cameramen. “Usually, we match the camera to the situation. We use a Mitchell for interior studio sequences, and an Auricon; and we have a group of Kodak Cine Specials for our close-up work which we also use when working outdoors in the field.

“The Cine Special is light and very convenient for field work. It is also the basic camera in the laboratory and we have built up our supplementary equipment mostly around the Cine Special.

“It is used for time-lapse photography, and members of the Institute

• See CINE-MICRO on Page 116

Upper right photo: John Sinclair uses a Cine Special, equipped with special magnetic tripper (A) for time-lapse work. Note reflex finder (B), (detail at right), used for viewing and supervising action on slide in microscope. (C) The ground glass screen.





*Harry Lehman (l.) before take off to shoot an air force film.*

"After a six weeks' trial, KTTV signed a three-year contract with me, and Joe Hernandez to photograph the races at Agua Caliente, Mexico. Films were flown to Los Angeles and televised over KTTV the same day the races were run", said Lehman.

He continued, "but the toughest job was to process the films so that we could do them fast enough to reach KTTV in time for the 10 o'clock broadcast the same night.

"Actually we processed 1600 feet of film in a little over an hour—and when you consider the cutting time (which took another 2 hours), that's pretty fast work".

Biggest problem was getting the film into Los Angeles from the track in Mexico. Lehman said that they solved this by chartering a plane which delivered the film to a special crew standing by at the laboratory.

And it worked for three years.

But Lehman was working on other things while he was involved with the Caliente deal. He edited a film called

• Continued on Page 117

# HARRY LEHMAN...independent

By GEORGE KENT

Harry Lehman is an independent producer in Hollywood who has an unconventional approach to motion pictures—because he had years of laboratory experience before he embarked on actual film production more than five years ago. Beginning as an amateur, he drifted into lab. work with the old Hollywood Color Laboratory in 1942, and remained with them until 1947. During that time he produced a few 16mm color films which concerned sports mostly. One of them, "Parade of Aquatic Champions," a ten minute film released by Post Pictures, was made under the supervision of the A.A.U. While he was with Hollywood Color, he was assistant laboratory superintendent, doing color research in two and three color systems, and at the same time experimenting with 16mm reversal. After that, in 1947, he did much work as a free lance movie editor for independent producers, but the biggest feather in his cap was when he set up a system of shooting sport pictures which required a minimum of editing, and which were processed very rapidly and put on TV

within a few hours of exposure.

Asked about his most colorful assignments, Harry Lehman said that there were many — and a few of the outstanding ones were the first test subjects made for Associated Press in Feb. 1948, when Lehman made the Santa Anita opening, filmed the Mark Hellinger funeral, the Los Angeles Open Golf Tournament and color films of the Rose Bowl Parade in Pasadena.

"The A.P. Television unit in Hollywood televised these stories on a closed circuit over W6XAO, and found that they were o.k. From then onwards, they shoot newsreels to service the TV stations in this area," he said. "And it happened right here, five feet from where we are sitting".

("The Cine Photographer" offices are in the same building as that occupied by AP in Hollywood.)

In April, 1949, Lehman and several associates made a deal with CBS and KTV where they embarked upon the most extensive film telecasting of horse racing ever beamed over an American station.



*An editor first, Lehman learned his trade from the ground up.*





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## PROS

• Continued from Page 106

able, New York technical director, and Sol Halprin, the studio's executive director of photography.

Decision for immediate conversion to Cinemascope, which is expected to have an equally revolutionary effect in changing the installations in movie houses throughout the world, resulted from demonstrations and conferences between Skouras, Zanuck, W. C. Michel, executive vice president; Al Lichtman, executive in charge of general sales; and other executives who came from New York to witness tests.

The first picture to go into production using Cinemascope will be the film version of Lloyd C. Douglas' world renowned book; "The Robe". Start of production has been set back to February 16 to permit the realignment of sets to fit the enlarged scope and new dimensions of the system.

Cinemascope will be made available to all studios, producers and theaters in the United States, as well as the producers and theaters in the other nations of the world as soon as additional equipment can be manufactured. One of the chief advantages of Cinemascope is that it utilizes the same cameras and projectors now standard in all studios and theaters.

Cinemascope is a simple, inexpensive color film device which simulates third dimension to the extent that objects and actors seem to be part of the audience, while its stereophonic sound imparts additional life-like quality as it moves across the screen with the action. Cinemascope requires only one camera for filming and one machine for projection on the screen.

Of great importance to the viewer, there is no distortion of images from any seat in a theatre—front, middle, side or rear—making one seat in a theatre as good as another for the first time in film history.

All this was achieved, the company revealed, with a standard 35 millimeter camera and with no extra manpower in the projection booth.

Filmed at no more cost than orthodox pictures, Cinemascope was invented by famous Frenchman Henri Chretien, honorary professor at the Sorbonne and at Paris Optical Institute. Rights to the Chretien invention were acquired by Spyros Skouras. It was brought to technical perfection by E. I. Sponable, New York technical director, and Sol Halprin, the studio's executive director of photography. Also participating with Skouras and Zanuck in decisions on Cinemascope are W. C. Michel, executive vice president, and Al Lichtman, executive in charge of general sales.

Cinemascope—a lens which restores to its proper proportions an image previously distorted — makes possible

the compression onto 35mm film of wide angle scenes. When the film is projected through a companion lens the distorted image assumes its former shape, as a trick mirror reflection in a carnival fun house would straighten itself out if placed before a mirror with compensating distortions.

In effect, the lens makes a 35 millimeter camera and a 35 millimeter projector, with which studios and theaters are equipped, do the work of machines three times as big and makes possible the photographing of scenery as the eye sees it. Projected onto the wide, curved field that the eye favors, it creates a third-dimension illusion of real life.

The only extra equipment needed in Cinemascope filming is the special lens attached to a regulation camera, while one or two extra microphones pick up the moving sound. In projection, a compensating lens is attached to an orthodox projector, converting images back to normal. Some re-wiring of theatre sound systems may be necessary to make the sound come from first one horn then the other as it comes from various places on the screen.

Screens, specially developed by the company for extra brilliance, may be any length desired to fit any theatre. The screen in recent tests was 64 feet wide and 25 feet high, although a theatre like New York's Roxy would use one 80 feet long with proportionate ratio of height to width. The screen curves to a depth of five feet—enough to afford a feeling of engulfment without reflecting annoying light from one curved end of the screen to the other, as deeper curving screens do.

Horizons are level, while the increased ratio of length to height of the screen permits scenery to be viewed more as the eye is adapted to see it—from side to side, not up and down. In this connection, it is recalled, motion pictures had to sacrifice some of their screen's vital length when sound came because one side of the picture frame was used to record the sound track.

Due to the immensity of the screen, few entire scenes can be taken in at a glance, enabling the spectator to view them as in life, or as one would watch a play when actors are working from opposite ends of the stage.

\* \* \*

How about three dimensional on TV? Klaus Landsberg, vice president of Paramount Television said that there is no question that this can be achieved on television.

"While the three dimensional effect is created on the screen through an optical illusion, the same thing can be done on TV—in other words, we can create an optical illusion by optical



means, and in many cases, far more simply by electrical means or a combination of both", said Landsberg.

He said he did not know when to expect stereo on TV.

\* \* \*

Cinerama sponsors, apparently irked over announcements concerning stereo pictures from California, claim that there is an advance sale of \$300,000 for the New York Cinerama showing, with reservations into June.

Dudley Roberts, president of Cinerama Productions said last week, "... we are convinced that no hastily thrown together process can possibly even approach the dramatic power of Cinerama which is the result of fifteen years of painstaking work and the expenditure of more than \$8,500,000.

Actually the 20th-Fox Cinemascope process requires a screen approximately two and one half times the size of the conventional movie theatre screen. Cinerama curves halfway around each side of the theatre, while the Cinemascope method requires the screen to curve only five feet.

Both processes do not require the viewer to wear polaroid glasses in order to obtain the three dimensional effect.

There is a rumor in Hollywood that some enterprising exhibitor is trying to perfect an auto-windshield coating (to simulate the polaroid glasses) that



would make it possible to have drive-in customers see stereo without wearing glasses. Another rumor claims that TV stereo is just around the corner and will be used before color.

Best bet for independent producers right now, seems to be the Bolex stereo system, which delivers a stereo image with low cost and or special projection equipment. Readers in the New York area will probably see these films at the National Photo Show at Grand Central Palace, where Bolex is demonstrating their system.

• See PROS on Page 120

## BLOW-UPS

• Continued from Page 107

shooting.

Instead of cumbersome tripods and monstrous color cameras, the cinematographer is able to maneuver his equipment with almost the same ease as does the amateur color enthusiast on his Sunday outing.

Alfred Milotte, who filmed the 1949 Academy Award subject "Seal Island" in 16mm color for the 35mm Walt Disney release (and the similarly awarded "Beaver Valley") spent several months in miserable damp weather on a tiny island in the middle of the Bering Sea. They had odd conditions in the remote mountains, jungles, forests and deserts, where bulky 35mm equipment would have been too much to cope with. Milotte shot another "True Life Adventure" picture in the Everglades of Florida, and is at present on a two-year safari in Africa, filming wild animals of the equatorial jungle. Since the initial short subject, Academy Award winner "Nature's Half Acre", depicting the drama in nature's perpetual struggle for existence, Disney has turned out many films of this type and is about to come out with a feature film, "The Story of the Desert", also originated in 16mm. If it were not for the agile 16mm camera, many of these films would be well nigh impossible to make — at least if Disney's caliber of quality is to be maintained.

Interesting and heretofore inaccessible angles will no longer be impossible on account of unwieldy cameras. For example, it is not necessary to knock an automobile or plane apart to allow a camera inside, and in many other ways 16mm solves staggering production costs and technical problems.

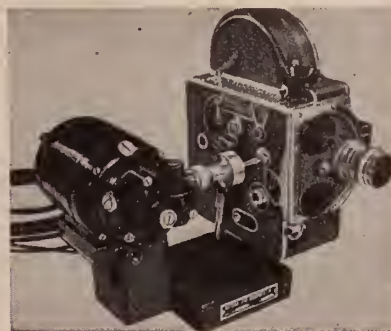
So much has been accomplished in quality of 16mm color blow-ups that it is astonishing. At first, final 35mm release prints were no match even for poor quality color films photographed in 35mm. Kodachrome Commercial Film Type 5268 (professionally termed "KCO") enlarged to Technicolor, Eastman Color, Ansco or Cinecolor shows gradation and tonal range equally as good as if shot directly on 35mm. Those who have shuddered at 35mm enlarged from 16mm black-and-white, where the pictures were made worthless by the excessive grain, will be delighted with the blow-ups from color original — as the Kodachrome emulsion is made up of homogeneous deposits of chemical dyes — provided the original possesses all the usual good photographic qualities such as consistent color, proper contrast, sharpness and — what is of greatest importance — steadiness.

The exposure latitude of KCO is

• See Next Page

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## BLOW-UPS

• Continued from Page 113

greater than that of Daylight and Type A Kodachrome and the contrast is lower. Since the contrast of KCO is considerably lower and the characteristic curve flatter, much more latitude is available in the highlight region. It is in the area of greater original exposure, therefore, that the additional latitude of KCO exists. This extra exposure latitude insures proper gradation of highlights and shadows and should not be used to absorb avoidable exposure errors.

To turn out a meritorious product, the camera (and only the best will do) must be in the best mechanical condition, especially tested to avoid scratches or perforation damage. It should also be kept extremely clean and free from the most minute particles of dust or lint. Even the best cameras pile up dirt in the aperture and cannot be checked often enough.

The favorite 16mm camera among the professional cameramen is without doubt the Mitchell 16, particularly for production work. Maurer, Bell & Howell Specialists, Cine Special, Bolex, and the new Arriflex and Eclair Camerette are favorites for location work. When an optically enlarged picture is the end product, one cannot stress enough the importance of steady camera movement and a rigid tripod.

If possible, the film stock bought for one production should have the same emulsion number. If the production takes several weeks or longer, the film should be protected from high humidity, and in hot weather should be kept in cool storage or in a refrigerator. (Never store films in automobiles).

The 16mm color original is effectively a *negative* and should not only be handled as such, but even more carefully. The most minute scratches or abrasions can be serious—whether on the emulsion or the celluloid side. They become ruinous after being blown up to 2½ times original size. All necessary handling should be avoided as much as possible.

Much erroneous information has been passed out regarding exposure for 35mm blow-ups. Some have said to underexpose a half stop, others to overexpose a half stop for best results. The correct way to expose it is the *correct way*—"on the nose". A badly exposed original will never make a good blow-up. Equally important is the use of a dependable color temperature meter and the proper color correction filters to go with it. When shooting "Gymnastic Rhythm" for M-G-M, I varied from the Harrison C1 to the C4 filter in one day, as I was photographing from 8:30 in the morning until 6 p. m., and came out with a very consistent color balance.

A little slip can often be corrected at the lab in the process of enlarging, but a conscientious cameraman never depends on this.

Although a few professional cameramen sometimes still like to use Daylight or Type A films, for finest results in 35mm blow-ups, your best bet is KCO, which is especially designed for duplicating. With its better color rendition, less contrast and greater latitude, it is the film to use. For interiors, when using KCO with incandescent lamps or arcs, the color temperature should be carefully checked with a reliable meter and necessary corrections made if one expects consistency in quality. An illumination level of 650 foot candles is required for an F/2.8 stop, or 1,300 foot candles for an F/4 stop at sound speed. Focus is of extreme importance if the film is to be blown up to 35mm so careful measuring of distance and lens settings should not be compromised.

## HINTS

• Continued from Page 93

the actors. The camera can move in any direction but never over the stage line unless going into a close-up of the actor and then the camera can cross the line." If the camera did move across this line without a neutral shot which is usually a close up, the audience would be completely mixed up. (See illustrations).

He gave this as an example: "Say you have two actors seated on a couch. The camera is filming a medium shot from the front of the couch and the film editor selected a medium shot from the back of the couch for his second shot. Now this on the screen would give the illusion that the actors had suddenly changed places with each other. So, before the editor cuts to the medium shot from behind the couch, he should select a neutral shot, (which could be a medium shot from an angle, or a closeup of the actor, or maybe a close up of each of the actors). Then he can use the medium shot from the rear of the couch without losing his audience in a mad scramble."

I asked Winter what advice he could give to the amateur about the mechanical side of editing his film?

"At the studios," he said, "people that handle the film wear white cotton gloves. This protects the film from getting finger prints on it. If the amateur does not have a pair of these thin gloves, he should wash his hands before handling the film. This will help remove the natural oil from his hands therefore cutting down the chance of ruining his film."

"Another gadget to use for scraping emulsion off the film for the splice, is simply a regular emery



## HINTS

• Continued from Page 114

board. Cut the emery board at an angle and use the finer side to scrape the emulsion off at the splice. A grease pencil can be used to mark the film indicating what scene to cut, etc. The grease pencil markings can be removed from the film without creating any damage to the base or the emulsion side of the film."

When an amateur first starts cutting his film, whether it has continuity or not, he should cut all the poorly exposed portions out of the film. Then, he should cut out all the dead action. "Dead action" means the new frames in a film where the action is still. For example, if you are shooting a scene of junior and his birthday cake and the camera starts grinding, and he stands still for a second or two, before he cuts the cake then these shots are "dead action shots." Always cut out the dead action. This will make the film flow smoother and give a more professional touch to the entire production.

After the first rough cut is finished, the film should be projected and studied to see how the scenes should be arranged.

After you have formed a rough idea in your mind or on paper, you should cut the scenes apart and label them with a small piece of tape. Write on

### CORRECTION:

"An Afternoon With Plus-X" in the February issue of Home Movies should read by Eli Ressler and NOT by L. L. Rowe.

the tape the number of the scene. This will show you when you start splicing the film and where that particular strip of film is located. In other words, scene three will be followed by scene four and so on. This system will save a great deal of time when you are splicing your production.

Winters repeated one thing, over and over again—"The thing for the editor to do is cut and cut the film to the bone. Make each scene that remains in the finished product tell the story and add spice to the film as a whole, with brevity and economy."

If the amateur can do this, he has achieved a great deal because he is reluctant to cut a scene, more so than the professional because he hates to throw away any footage.

After a production is finished, the sound track adds a great deal to the movie. "The music and sound effects help a great deal to smooth out a picture and make it run smoothly and help the story flow," Winters said with a smile.



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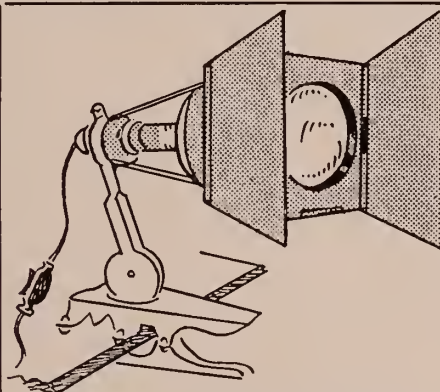
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## WORK SHOP

• Continued from Page 89

With the drawing there is little need of a running account for construction, but the machinist thought these points worth mentioning:

Holes in the top, bottom and sliding blocks should be located together to assure alignment. Elevating screw may be turned on a lathe, or cut with a die. Any small set of bevel gears with a 1 to 1 ration will do for the elevating mechanism. However, if the pitch exceeds 2", larger bearing blocks will be needed so as to clear the base.

Next month, we shall describe the construction of the animation frame, and further describe the use of the stand. We will also show you how you can add simple animation to your industrial and home movies.

(To be continued in next issue)

## KINESCOPES

• Continued from Page 108

combination can be produced," he said.

Cameramen contemplating this kind of undertaking are advised to check exposure at each ¼ degree—expose about ten feet, and then examine the film for the best exposure.

How about clients who would buy this kind of film?

"I sell my stuff at \$25.00 per five minutes—and there is no sliding scale. If they want a half hour record, then it costs them \$150.00 and in proportion for longer material.

"Most of my clients are advertising agencies who want a record of their account, as it appears on the air, a few wrestlers who like to see their act, short commercials and others of like calibre," he said.

When we checked with Berndt-Bach, the manufacturers of the Auricon Pro camera, they said that they were now in process of manufacturing the shutter attachment, (probably selling price, about \$200) and that it will be available soon. Patented in 1947, the attachment can be removed for regular work and does not affect the camera operation in any way.

There seems to be unlimited commercial possibilities of making this kind of film—but it should be stressed here that entertainment programs cannot legally be recorded for sale or used as entertainment where paid admission is charged.

When the educational channels are a reality, it seems to us that enterprising cameramen can build up a good business making kinescopes of the various programs and then sell them to educators who might want to use these films to supplement their educational programs.

More information on the variable shutter can be procured from Berndt-Bach Corp., 7383 Beverly Blvd., Los Angeles 38, California.

## CINE-MICRO

• Continued from Page 109

staff have rigged up a timing unit, so that they can photograph single frames at predetermined intervals. The shutter is tripped automatically and the required lights turned on at the same time," said Udey. (This is an interval timer with suitable relays connected with the camera to control shutter and exposure lights.)

He said that conventional extension tubes are used for semi-close-up photography of plant and insects, and of course this immediately poses aperture problems which affect exposure. They have solved this time-consuming chore by designing a special exposure meter which measures the amount of light entering the lens at any given aperture, no matter what the distance between lens and camera.

The instrument indicates the light in terms of foot candles and this is instantly converted into the exposure time and aperture required.

"You can't say that we use any basic aperture either," said Udey. "The aperture depends on what we want to show, and the effect we have to reproduce. Exposure can vary from a 1 second exposure at f16 or 1/50th at F2.7. All depends on the subject, the color of the objects and other factors."

We saw him photograph a Venus Fly trap plant. It was light green in color, and a light blue background was used to simulate the sky. The subject was approximately two inches from the 102mm Kodak lens, affixed to the Special with a 2" extension tube; exposure for the commercial Kodachrome film was 24 frames at F5.6 (see cut).

The Institute does a great deal of time lapse photography and they have built their own equipment to do the job—(see cut). We examined a time-lapse subject which was a simple bean affixed to a moist blotter. The camera recorded the growth of the bean by means of one exposure every fifteen minutes to make a film only ten feet in length. Assuming 40 frames per foot, this means that a total of 400 exposures were necessary to complete the footage. Exposure on this subject was 1 second at f16 with two lights on either side of the subject. Another light (which has nothing to do with exposure) is employed to simulate sunlight—and this one is left on all the time to promote the growth of the plant. The actual photo lights are automatically turned on when the exposure is made.

Another aspect of the activities of this group concerns the filming of microscopic plant and animal life—by time lapse and conventional motion picture photography. They use the conventional microscope-camera set



up as illustrated, (see cut), but their equipment differs from the ordinary set up in that a powerful 750 projection lamp is used beneath the microscope to provide the light. It is attached to a blower—for cooling the lamp, and to supplement this, they have provided yet another cooling device, and this consists of a vacuum cleaner (a blower type) used where vibration would ruin the sequence being filmed. The vacuum cleaner can be seen at the bottom of the photo.

According to distributors, the Mood Institute are one of the very few motion picture producers making this particular kind of film.

If that is so, then it would seem that there are vast possibilities open to the commercial cameraman who wants to increase his production to embrace a more varied kind of motion picture photography. Distributors think so, and in view of the phenomenal acceptance of the films made by the Moody Institute, it would seem that this is correct.

Information on available equipment — where to purchase and lists of manufacturers handling the various items can be procured from "Cine Photographer" at 1159 North Highland Ave., Hollywood 38, Calif.

## LEHMAN

• Continued from Page 110

"Dishwashing by Hand", which was shot by the City Health Department of Los Angeles; he worked on a series of missionary films made by Father Bernard Hubbard of the University of Santa Clara; and also edited the Winter Olympiad films made in 1948 at St. Moritz. All this on behalf of Cine Tel, a company owned entirely by Lehman.

But let's get back to the difficult assignments, and what made them as tough as they were. Here's one which he made in 1950.

"We were shooting the Hogan-Snead play-offs, which began at 2:00 o'clock in the afternoon—we had two Cine Specials, 1 Bell and Howell and 1 Auricon, and we followed the players from green to green", he said. "The other newsreel men quit at the ninth hole but we kept on right until the 18 holes were played, and that was at 5:30 on a very dark and dreary day.

"The light was terrible, but we took care of that in the lab. We had the films ready for projection at 9:00 p.m. that evening and that was a rough job", he said, smiling.

But he is especially proud of the fact that 29 additional prints were shipped to 29 other TV stations four hours late, at 1:00 a.m. And of course, reason for this was that Lehman had many hours of experience in the lab and knew how to cut corners when the going was rough.

Asked about the type of film used,

• See LEHMAN on Page 118

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## LEHMAN

• Continued from Page 117

he said that he had negative film in the camera (Background X) and was forced to shoot at some distance from the golfers because the noise of the cameras annoyed them. The film was processed according to his own formula, and one which he has used for many years.

He has made many films, edited many more, and acted as consultant on scores of others. He was co-producer on a number of films for the Columbia Fathers, and these included: "Tiro's Treasures", filmed in Tokyo; "Lano of the Morning", made in the Phillipine Islands; "Beyond the Burma Road", and "Japan in Motion".

In 1950 Harry Lehman of Cine-Tel productions signed a contract with the California Adjutants office to make three new films which appeared on TV in the fall of that year. The films were 30 minute documentaries, in black and white and concerned the summer encampments of the 40th and the 49th Divisions, and the 61st and 62nd, Air Wing of the National Guard.

"Since then I have made 'Operation Aggressor', 'Operation Santa Rosa', 'The 144th Fighter Wing,' and other army films" said Lehman.

He said that most of these Army and Air Force training films were shot in the field during maneuvers and that he did not follow any basic script.

"The whole idea was to record what took place during these summer encampments and that's all there was to it," said Lehman.

But that isn't all there was to it at all.

Take "Mission Accomplished" for example. This is a 26 minute color film made for the California National Guard.

Made primarily as a record film, it can be used in Army public relations work, in high schools, colleges, and civic organizations.

The film reviews the activities of the 49th Infantry Division, during their summer maneuvers. Army reservists are shown conveying the men to the Hunter-Liggett military reservation, an area of more than 240,000 acres. The citizen-soldiers demonstrate their military specialties and these include digging post holes, installing telephone lines, working with various transportation and breaking out field rations.

"We visited an army candidate school and included shots of the hospital and dental tents, in operation.

"We made other shots to illustrate the various forms of recreation such as swimming and other sports; and finally a war maneuver, from planning to surrender of the enemy. This included the work of division head-

quarters, communications, artillery fire, patrolling, liaison aircraft, fire direction, infiltration, tanks and mortars.

"The final sequences included a ceremony in which the Governor of California pins battle streamers on a battalion flag, the awarding of cups of achievement, and then ends with a full dress parade of the entire division," Lehman concluded.

Sounds simple enough, and maybe it is—but only for those cameramen who have had the intensive experience that Lehman has had—plus his knowledge of lab. technique, and most important of all, his editing experience.



Because of this background he is able to shoot only the essential footage required, and not waste time on 'insurance' footage to make sure that he has everything required.

"Pre-planning as applied to commercial motion picture production is really one of the first essentials", he said.

"Take the Hogan-Snead play-offs, as an example", he continued. "The whole operation was thoroughly planned before we got on the greens, and with four cameras to do the job —each man could take care of his own part of the operation.

"One man took care of the tee-off's, another photographed any activities in the roughs, and another on the green. The fourth man followed the action and he took care of any of the spectacular shots which occurred and also recorded audience reaction and made other supplementary footage.

"As soon as one roll of film was exposed, it was rushed to the lab., and we kept sending the stuff down there as we finished with it. This way much of the footage was already developed when the late rolls arrived at the lab," Lehman said.

Right now, he is involved in the production of educational and industrial films, TV spots, instructional films and others. And he seems to be holding his own right in the middle of some of the fiercest competition in the film business.



# Grandpa Rides Again

1. M.S. Grandpa, a semi-invalid, is traveling through the garden in his wheel chair.

2. C.U. Grandpa takes a lively interest in the flowers and is very active in spite of his handicap.

3. M.S. His grown daughter, Melinda, steps out of her house and looks for him in the garden.

4. C.U. Melinda, calling:

5. C.U. Title: "Father, don't go too far away!"

6. C.U. Grandpa, studying a flower, hears the voice and registers disappointment that he cannot go "out of bounds."

FADE OUT

7. M.S. Two young boys, Norman and Dick who are between 8 and 10 years of age, are in an argument.

8. C.U. Norman speaks with animation:

9. C.U. Title: "I say Grandpa can't go with us on our hike!"

10. M.S. Boys start a wrestling match over the issue.

FADE OUT

11. M.S. The two boys are out on their hike. They are followed by Grandpa in his wheel chair and the family dog.

12. M.S. The boys sit down to rest and Grandpa goes on ahead.

13. C.U. The dog, also quite tired, is panting to cool himself.

14. M.S. The boys help push Grandpa's wheelchair over a rough place on the road.

15. C.U. Grandpa resents the help, insisting that he can manage the wheelchair himself.

16. C.U. Dog begins to howl.

17. M.S. Norman looks at the dog, tries to quiet him.

18. C.U. Dick looks at a tree and sees something that frightens him.

19. C.U. The head of a bear pokes out from behind a bush. (Rubber mask of bear will do very well here).

20. M.S. The boys and their dog start retreating, followed by Grandpa.

FADE OUT

21. M.S. The boys, out of breath, arrive home followed by the dog. They are greeted by Melinda, their mother.

22. C.U. Dick, tearfully:

23. C.U. Title: "We met a bear and lost Grandpa on the way home!"

24. C.U. Mother smiling:

25. C.U. Title: "Grandpa got here five minutes ago!"

26. C.U. Grandpa, heartily laughing at the boys.

# FILM LIBRARIES

8MM and 16MM FILMS . . . Where To Rent or Buy . . . Sound or Silent

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64 East Lake St.  
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URBANA  
Swank Motion Picture Inc.  
614 N. Skinker Blvd.  
St. Louis, Mo.

## KANSAS

HUTCHISON  
Don E. Reger Film Rental Library  
Box 864, 5 1/2 W. Sherman

## LOUISIANA

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Delta Visual Service, Inc.  
815 Poydras St. (12)

## MARYLAND

BALTIMORE  
Lewy Studios  
853 North Eutaw St. at Biddle

## MASSACHUSETTS

BOSTON  
N. E. Film Service, Inc.  
755 Boylston Street (16)

## MICHIGAN

DETROIT  
Cosmopolitan Films  
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Institutional Cinema Service, Inc.  
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## RHODE ISLAND

PROVIDENCE  
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# letters—

## and pot pourri

This spring, on a visit to France and Italy, I wanted to take with me my 16mm Ampro Projector. I was told that the machine would not work because of the direct current prevalent abroad. Ampro said I must have a stepdown transformer. Could I use another projector which will actually work? —Raymond Lombardi, Patterson, N. J.

No projector will work unless you use a step-down transformer, with a rheostat. The motor will work, of course, without a transformer, but the lamp will burn out in a few seconds. Why not go down to your local electrical shop, explain that you want to adapt your machine to direct current, and they will make up a transformer which will solve your problems. Jack Shandler, who has made several trips to Europe said that the transformer is an absolute necessity.

As a subscriber to your A No. 1 movie magazine, and an original member of "REEL FELLOWS" some years back, I want to congratulate you on your "professional" approach which we amateurs appreciate.

I was interested in your Consumer Report on Sound Movie Synchro Tape article in your January issue. But I believe I have licked the "sync" problem, and which no doubt some fans have run upon accidentally. Upon the arrival of a new Bell and Howell 221, 8mm projector, I discovered that the motor was a 60 cycle synchronous type that never varied in speed. Likewise is the Revere Tape Recorder that I used, and when narration and musical scoring was added as picture was screened, the play back was in perfect synchronization right up to the last scene at the end of one of my 400 foot reels. We made six tests, and even the split-second timing in a brief scene was right on the nose. This satisfied me so that I immediately ordered another B and H 221 and will use these two projectors with my two hour play Revere Recorder to put on continuous one an done-half to two hour shows at clubs, churches, and schools. I thought that many of your readers who have had trouble with drift and had to resort to Revere's Synchro Tape, which I also tried, but I found that I could not focus attention on the show or the reactions of my audience, as I had to keep scanning the tape for drift, and make corrections on the projector rheostat; I thought these readers might try a projector like the one I have with a "fixed" 60 cycle motor. It is a pleasure to sit back and relax, for that is just what such a hobby as ours is for . . . relaxation, and 60 cycle synchro motors are your answer! I hope you can use my letter for those ambitious amateurs who are perfectionists like I am, yet found the answer to be very simple. The only problem, and it is simple, is to start recorder on a cue mark at the beginning of film, and success is yours.

If there are any questions that I can answer, feel free to write me, and if I am able, I shall endeavor to answer them, but I am no engineer so don't expect too much. —Herbert E. Post, Jr., President Bennington Movie Markers, Bennington, Vermont.

### TITLE TROUBLE

I have recently purchased a Eumig camera, and built a titler to use with it. I use a Kodak plus 3 portrait lens and get ultra sharp pictures at 12¼"—but I simply can't get my titles centered. Can you help me out?

Change your set-up so that the camera is in a vertical position. Tie a plumb weight to a short piece of string and then tie this to the camera lens. The plumb will point to the exact center of your title, and you can work it out from there. (See "How to Title Home Movies"—\$1.00. 88 pgs. available from your camera shop dealer).—Wm. F. Barrick, Sardis, Ohio.

Just finished your book "How To Title Home Movies", and would like you to send us a list of books on photography.—Clifford Smith, Alaska Council Boy Scouts of America, Anchorage, Alaska.

Home Movies "Letters" department will answer any questions on any phase of movie making.

### PARALLAX CORRECTORS

In one of the editions of HOME MOVIES last year, you carried an article in the "Movie Ideas" section of the magazine which told how to make your own parallax corrector for titling by measuring the difference between the lens and the viewfinder, and by this measurement constructing an off-set target to be placed on the title board, thus making it possible to center the title.

As best I remember, an editor's note with this article stated that such offset targets were available if we would only write HOME MOVIES. I have a Revere 8mm Model 77 movie camera. If you have an offset target for this model camera, would you please inform me as to cost, and I shall forward it to you immediately.

I hope that my description of the article is not too vague. And I shall appreciate hearing from you.—Tod Tedford, Baton Rouge, L.A.

### HE'LL TAKE ANYTHING—

I would greatly appreciate your help. I badly need a used 8mm Fodeco projector for experimental purposes. I have chased all over the town and written to most of the big New York dealers without avail. Nobody has any Fodeco's.

If any amateur has an old 16mm Fodeco—however the condition, I will take it—beat up or wrecked. Please contact me. Will trade something else or purchase outright.—Herbert H. Reece, 1616 E. 86th St., Cleveland 6, Ohio.

Readers are invited to send their films for review to HOME MOVIES, where a panel of judges will screen, rate, and criticize all films submitted. A film leader, with the rating awarded will be sent to each amateur whose film has been published and reviewed by HOME MOVIES. Others will receive a personal criticism by mail. The one star rating indicates an "average" award—two stars, "good"—three stars, "very good"—and four stars, "excellent."

### PROS

• Continued from Page 113

PHILADELPHIA, Feb. 5—Mr. William C. Huebner and Dr. Frank G. Back, addressed the New York Section, Technical Division, Photographic Society of America in New York.

Mr. Huebner previewed his Prismatic Color Corrector, which employs the first direct use of pure prismatic colors of the spectrum. They were projected upon a screen for the benefit of the audience and represented the first elongated straight line color spectrum. Nature's prismatic colors always follow a curve like the rainbow. The Prismatic Color Corrector, however, produces the straight line spectrum needed for the correct recording of color images upon color separation negatives.

White light from circonium arcs produce a light source. Collecting and spreading the rays of these arc lights horizontally, then gathering and spreading the horizontal light beams vertically by means of an elongated vertical lens, the elongated slot of white light needed to produce the vertical elongated bands of color is achieved.

The vertical light enters the elongated vertical fluid container which has two vertical openings machined at 60 degree angles. The light enters the liquid through the thin glass and emerges through the long edge of a thick cover glass. The container liquid employed was carbon disulfide. This combination of functions produces the straight line prismatic colors of the spectrum.

By intercepting the color bands in the projected pathways of light, then moving the color projection across the vertical slot at the extreme end of the device, any color band of the spectrum may be employed for making color separation records.

Mr. Huebner said that complete automatic reproduction without the full cooperation of craftsmen is not obtainable or desirable in practical work. The purpose of the new approach with the Prismatic Color Corrector is to make the job easier for the graphic arts craftsman and to shorten the time currently needed to produce a commercially satisfactory color reproduction, at a lower cost.

Dr. Back cited inconsistent experiences by photographers, pointing out that lenses found of very good quality, have not proven satisfactory when used with the camera when actual photographs were taken. On the other hand, lenses found inferior in straight optical laboratory tests, have given very good results in conjunction with film and camera. Therefore, more and more photographic tests for lens evaluation have been requested.

• Continued on Page 122



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• **WANTED:** Experienced amateur cameraman for 16mm movies. Some traveling, good pay. Advise qualifications, kind of camera and other equipment you have. Box 87, Osage, Iowa.

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## MISCELLANEOUS

• **FREE BOOKLET**—Make better home movies—**PROSPECT PROD. CO.**, 9 Cary Ave., Mount Vernon, New York.

• **DON'T BUY A GADGET BAG!** Have fun making your own! Typical plans and complete instructions \$10.00. **Russell Myerly**, Box 28, Madison Square Station, New York City 10.

## TRANSPARENCIES AND SLIDES

• **NATURAL COLOR SLIDES**, Scenic, National Parks, Cities, Animals, Flowers, etc. Set of eight \$1.95. Sample and list 25c. **SLIDES**, Box 206, La Habra, Calif.

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• **BEAUTIFUL 1953 ROSE PARADE SLIDES.** Set of 24. \$5.95 postpaid. **COLORSLIDE**, Box 1193, Studio City, California.

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## PROS

• Continued from Page 120

Photographic testing of a lens is always done with test targets. Evaluation of lens performance is then based on resolution, that is, lines resolved per millimeter. There have been a great number of these devised; while all of them have advantages, none have been found to be perfect so far.

During the last few years, it became more and more evident that lens resolution is just one component of the photographic picture taking ability of a lens, but it is by far not the only indicator of lens quality. So we are again to search for a new method to answer our question about future pictorial ability of a lens coming into our laboratory for tests, Dr. Black said.

## CLUBS

• Continued from Page 82

**NEW ZEALAND-OTAGO Cine Club.** Officers for the current year are as follows: Patron: W.P.C. Clifford. President, E.A. Fort; Immediate Past President, F. W. Lambert; Vice-Pres., E. J. Stent; Secretary, D. J. Weir; Treasurer, N. G. Stewart. The Executive Committee include: Dr. Bell. Messrs. Clearwater, Currie, Lambert and Kirk. The Hon. Auditor is T. A. Scoular, and T. N. Lemon is the Hon. Solicitor.

The last meeting included a presidential address by the president, after which films were screened, for all members.

\* \* \*

**PHILADELPHIA—Cinema Club** featured a 400 ft. 16mm color film by Ralph Vozzy—"Attraction in Florida". (First prize winning film of the 8-16mm Annual Contest). "Chesapeake Bay Cruise", 200 ft. 8mm, color by Francis Hirst was also screened.

\* \* \*

**ALBANY NEW YORK—**The picture Society of Albany, N. Y., report that they have presented the following subjects to their club members:

Jan. 14th—"Documentary Films"—Doris Riddick.

Jan. 28th—"Snow Photograph"—Chairman, Art O'Keefe.

Feb. 11th—"Ladies Night"—directed by Maru and Rose Robilatto.

Feb. 25th—"Sound for Amateur Movies"—Helen Welsh.

Future subjects to be discussed at club meetings will include "a Talk on Sound; Answers for Movie Makers; How to Make Wedding Movies, and A Night of Travel".

Closing date for the Annual Club Contest, is April 8th, 1953, and the following regulations will govern entries.

1. All members submitting films must be in good standing.

2. One entry per membership will be permitted.

3. The length of the entry is limited as follows: for 8mm, 400 feet; for 16mm. 800 feet.

4. Any film or any part of a film which previously won a prize in a contest sponsored by the Amateur Motion Picture Society of Albany will be ineligible.

5. The film must have been produced, except for titles, by the member submitting it.

6. The film must have at least a main title. Titles may be made professionally.

7. All entries will be judged by the Reviewing Staff of the AMATEUR CINEMA LEAGUE and the judgment of that board will be final.

8. Winners will be announced at the Annual Banquet on June 9.

**BROOKLYN, NEW YORK —**The The Brooklyn Cine Club devoted their last meeting to an evening of film showings which included "Symphony of the Village" and "Romance of Gloucester", both made by Bert Seckendorf. At a recent Ladies Night Mrs. Esther Cook showed "Caledonian Chronicle"; Helen Welsh screened "A Letter from Vermuda" and Mrs. A. M. Lawler projected "Isle of the Dead." To other films, "Ladies Night", by Mildred Cooper, and "I'll Start Tomorrow" were screened. Mildred Cooper made the "Ladies Night" film and Merle Williams shot the "I'll Start Tomorrow" film.

Irving Gittell, announced that the Club will hold their 16mm Gala Show on April 17th at the St. Felix St., theatre.

**HALETHORPE, MARYLAND —**This club believes that screening of other club films, from time to time, can be instrumental in creating more interest in filming activities—perhaps even better than lectures, according to Earl Hardesty, secretary of the club.

### WATCH LIGHT METER

Julius Stiller, Berlin inventor, said recently that he has perfected a new light meter which can be built into an ordinary wrist watch. Exposure readings can be taken from the face of the watch, Stiller claims, and also, the time of the day. The idea has been registered with the West German patent office, and the inventor said that his idea is the culmination of more than 25 years of research.

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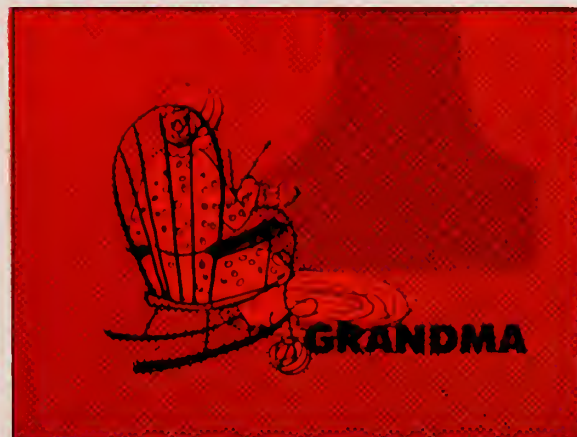
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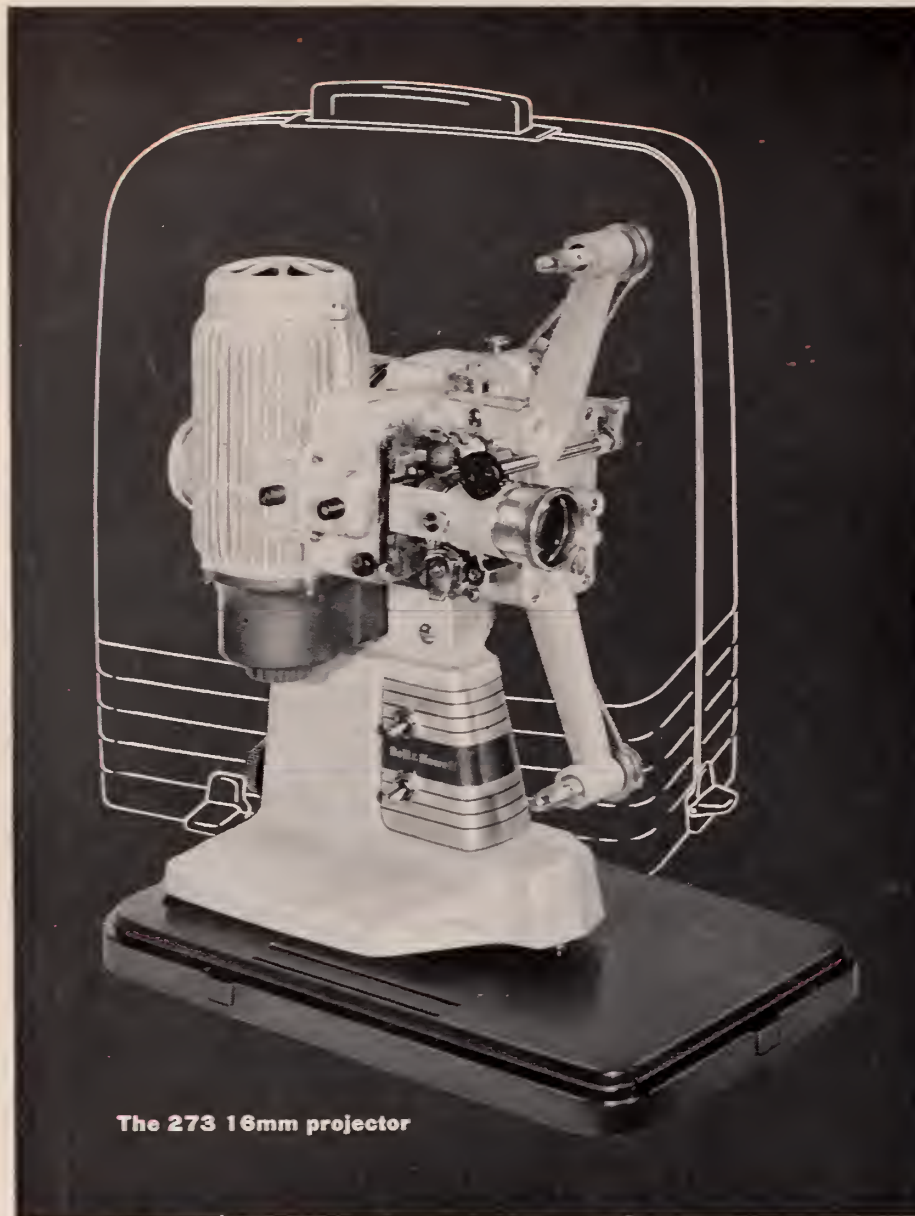


THE TITLES WITH DARK BACKGROUNDS ARE FOR CINE FANS WHO SHOOT ON REVERSAL FILM. THE OTHERS ARE FOR THOSE WHO USE THE POSITIVE METHOD. ALL ARE FOR THE COLOR FAN. THEY CAN BE USED WITH WATER COLORS OR BY PLACING COLORED CELLOPHANE OVER EACH TITLE BEFORE IT IS SHOT.



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**to make**

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# Home Movies

APRIL 1953

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professional

CINE PHOTOGRAPHER

See Page 147



# SPLICE and EDIT those



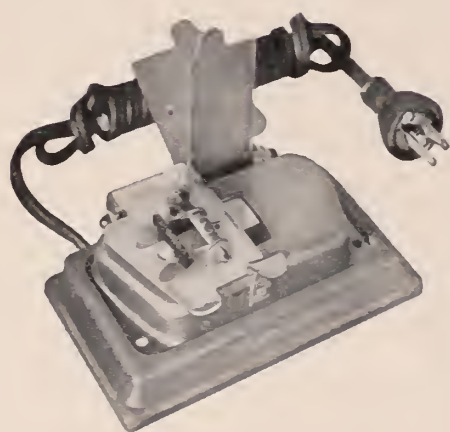
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Both 8mm and 16mm films can be used. Capacity, 400 feet; rewind arms, and Hollywood stainless steel splicer. The viewing screen, 2 $\frac{3}{4}$ " square, is set at a convenient viewing angle and projects a brilliantly sharp image for easier editing under brighter than usual room illumination. Fast changing from 8 to 16mm by using a single screw adjustment. Cool operation provided by a 30 watt lamp, all approved by Underwriters. Without contradiction—the best buy in its field.



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OR—I would like to have this splicer shipped through my  
local camera store. His name and address is \_\_\_\_\_

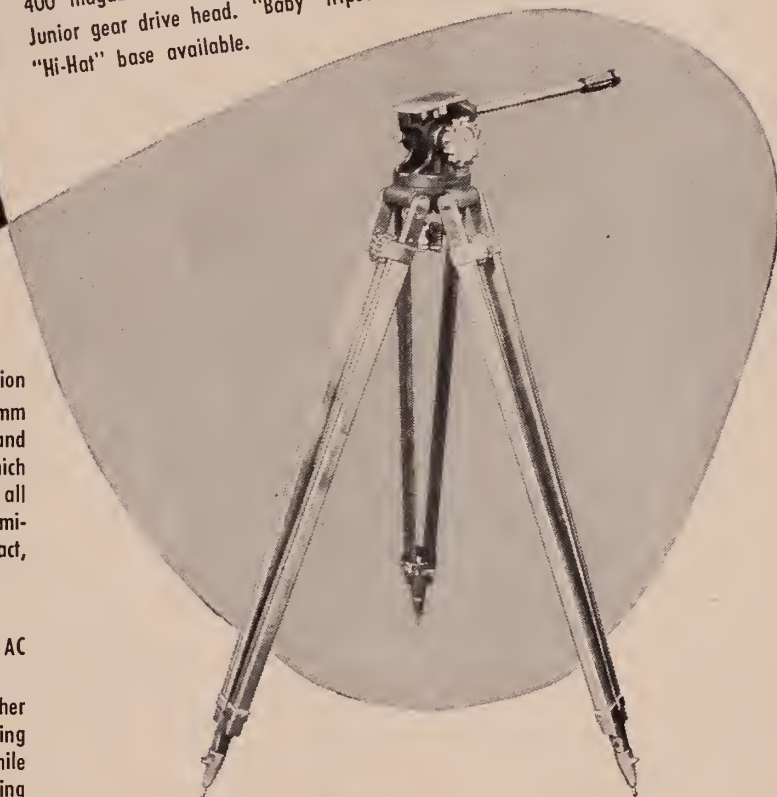
\_\_\_\_\_. I will pay him on receipt of the item.



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**PROFESSIONAL JUNIOR TRIPOD GEAR DRIVE**  
Weighs only 5 1/2 lbs. and is interchangeable with friction type head on standard tripod base. Handles various types of cameras. Snap-on metal cranks control pan and tilt action from both sides.

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# Home Movies

HOLLYWOOD'S MAGAZINE FOR THE  
8mm AND 16mm AMATEUR  
and

## professional CINE PHOTOGRAPHER

Vol. XX

CONTENTS FOR APRIL, 1953

No. 4

### articles - Home Movies

CASH WITH YOUR CAMERA—by O. S. Woods . . . . .	136
MOVIE QUIZ—by Joe Reimer . . . . .	136
PERSONAL NEWSREEL—by Leo Caloia . . . . .	137
NEW PROJECTION IDEA—by Maury Kains . . . . .	137
MAGNETIC SOUND FILM—by D. F. Chimino . . . . .	138
EASIER FILMING WITH FLOODS—by Chas. Anderson . . . . .	139
EDIT YOUR OWN FILMS—by Geo. Carlson . . . . .	139
TWO SHORT SCRIPTS—by Arthur Marble . . . . .	130

### articles - Cine Photographer

SPECIAL EFFECTS ARE FREE—by Louis Clyde Stouman . . . . .	149
LIGHTS AND HOW TO USE THEM—by Leonard Clairmont . . . . .	151
THE LAB IS YOUR FRIEND—by Harold Gibbons . . . . .	152
INDUSTRIAL MOVIES AT NORTHROP—by L. L. Rowe . . . . .	153

Cover Cartoon by Ted Shargel

### departments

CLUB NEWS . . . . .	131
THE CINE WORKSHOP . . . . .	132
MOVIE IDEAS . . . . .	134
LET'S GO SHOPPING . . . . .	142
16mm PROGRAM FILMS . . . . .	148
HOLLYWOOD PROS AT WORK . . . . .	150
FILM LIBRARIES . . . . .	163
CLASSIFIED ADVERTISING . . . . .	165
TIMELY TITLES—by Marion Kyle . . . . .	167

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# NEW

Modulite Model "S" 16mm variable-area sound-on-film recording Galvanometer with "Shutter" Noise Reduction, now available as optional equipment on the Auricon Super 1200" and the Auricon-Pro" Cameras, and the Auricon RT-80 Double-System Recorder.

High-fidelity sound-track with 18 DB noise reduction.

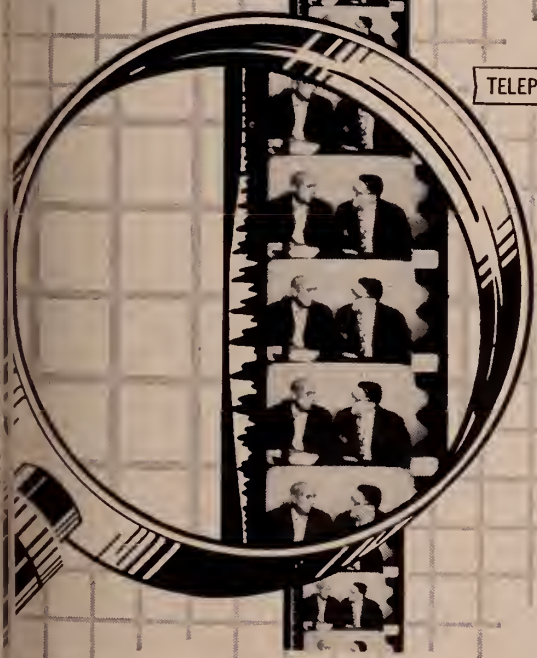
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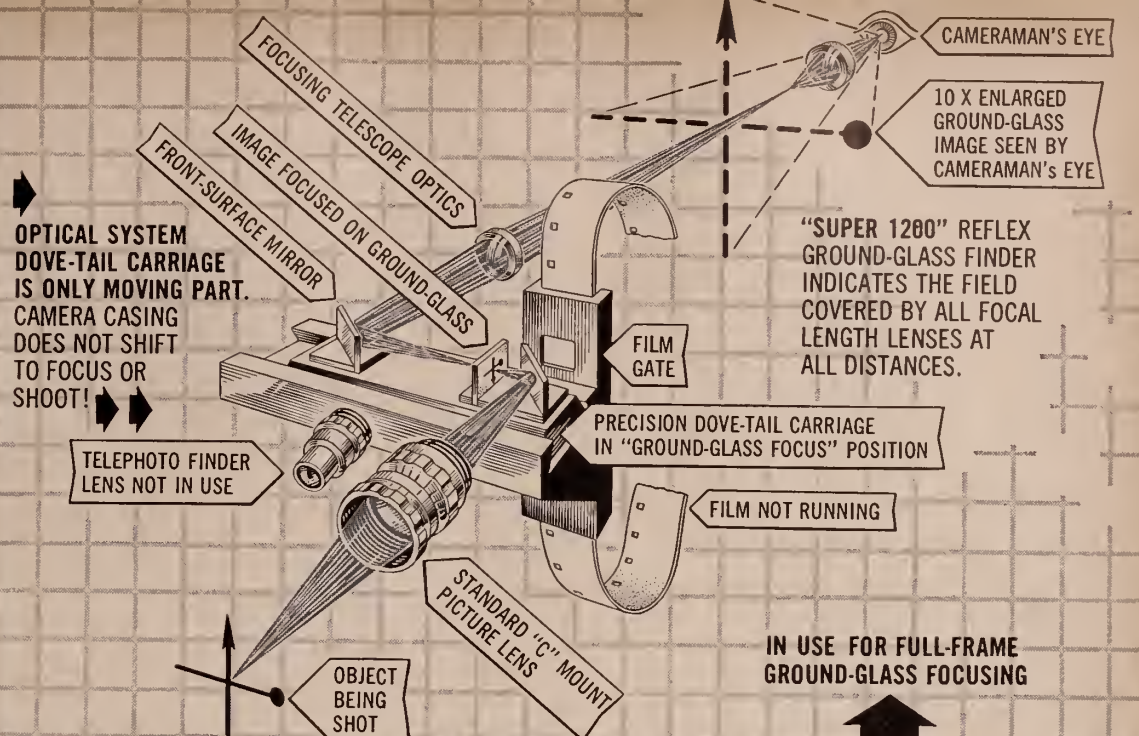
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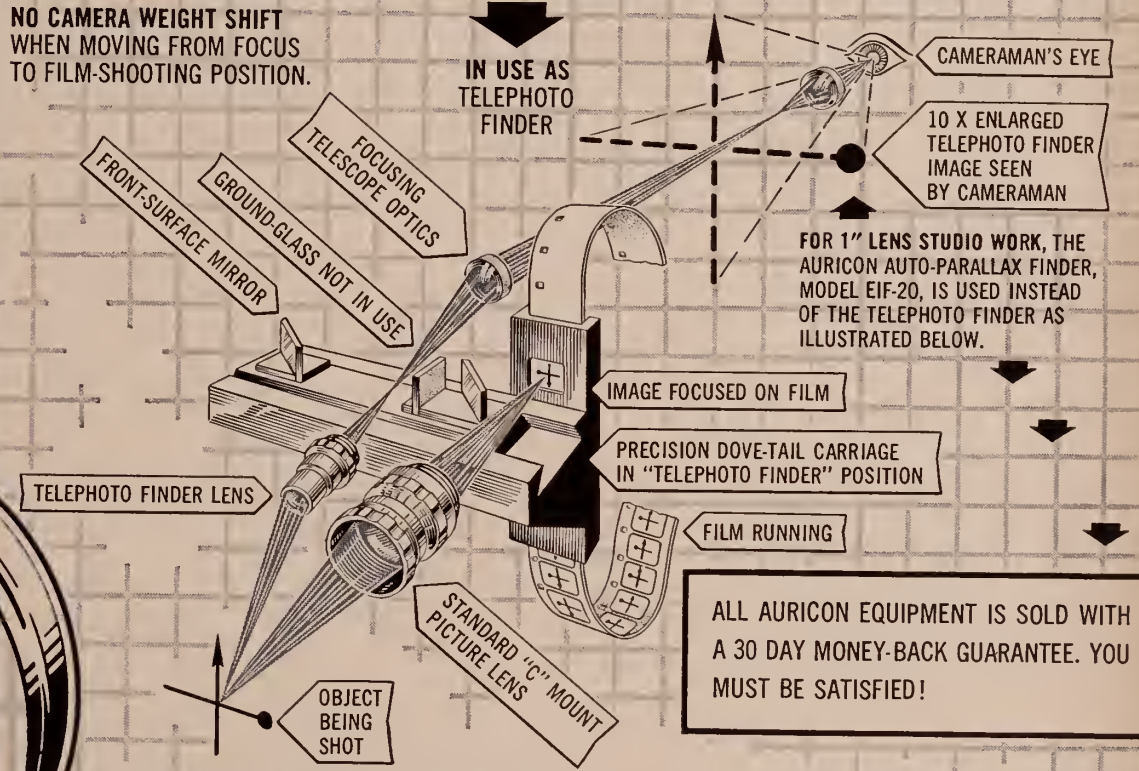


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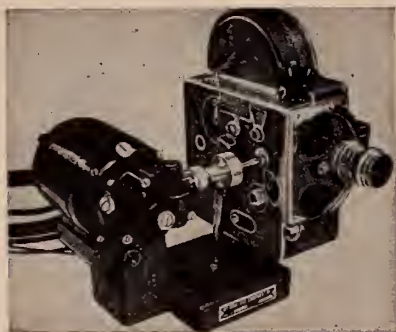
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# 2 SHORT SCRIPTS

## IN LINE OF DUTY

*Film the following skit on either a single 50 foot roll of 8mm or 100 feet of 16mm.*

1. L.S. Home of the Allens.
2. M.S. Backyard of the Allen home. Little Jimmy Allen is playing with his pets.
3. C.U. Jimmy, playing with a cat.
4. M.S. Mrs. Allen, keeping her eyes on Jimmy, is trying to hang out a washing.
5. C.U. Jimmy pulls the cat's tail, and as the cat complains, begin to cry.
6. C.U. Mrs. Allen, already out of patience, stops her work. This is her bad day.
7. M.S. Mrs. Allen runs into the scene and separates child and cat.

FADE OUT

FADE IN

8. C.U. Jimmy gets hold of a bucket of water with it makes some thick mud. This he plasters over himself.
9. C.U. Jimmy begins to make mud designs on some clean clothes hanging on the line.
10. M.S. Mrs. Allen comes running and again rescues her mischievous son.

FADE IN

FADE OUT

11. M.S. Jimmy, cleaned up, plays again in the yard.
12. C.U. Jimmy finds a quarter in the grass.
13. Extreme C.U. Jimmy holding the quarter. It goes to his mouth.
14. C.U. Jimmy begins to cry.
15. M.S. Mrs. Allen comes running out of the house.
16. M.S. Mrs. Allen finds her boy very red in the face. She cries for help.
17. M.S. Man with a briefcase is passing the house. He hears Mrs. Allen's cries and dashes into the backyard.

18. M.S. Mrs. Allen, frantically points to her choking child. Quickly the man lifts Jimmy by the heels and spansks him.

19. Extreme C.U. A quarter falls on the sidewalk.

20. C.U. Jimmy stops crying and begins to smile.

21. M.S. Mrs. Allen, very grateful, thanks the man:

22. C.U. Title: "You certainly knew what to do. You must be a doctor!"

23. C.U. Man smiles and shakes his head. He points to a printed label on his briefcase.

24. C.U. Briefcase with label, "Bureau of Internal Revenue."

25. C.U. Mrs. Allen picks up her child and starts laughing.

## LEARNING TO SAIL

*This short drama may be filmed on a single 50 foot roll of 8mm or 100 feet of 16mm.*

1. C.U. Title: Foreword: "Like the busman who travels on his holiday, the Admiral is teaching his friend, an army general, to sail—"

2. L.S. The Yachting Club Basin, with sailboats in the background.

3. M.S. The Admiral is showing points of interest to the General.

4. C.U. Admiral speaks:

5. C.U. Title: "I'll teach you to sail in this catboat."

6. M.S. Fifteen-foot catboat tied to the wharf.

FADE OUT

FADE IN

7. M.S. The Admiral is pointing out different parts of the boat.

8. C.U. Admiral talking with animation.

9. C.U. The General, somewhat bored, tries to appear interested.

10. M.S. The Admiral sails the boat into the harbor.

11. C.U. Admiral draws a diagram and shows it to the General.

12. C.U. Title: "Sailing against the wind we must tack—"

13. C.U. General looks at the piece of paper.

14. C.U. Paper with zig-zag lines.

15. C.U. While the General studies the paper, the boom come around and knocks his hat off.

16. C.U. The Admiral retrieves the hat from the water.

FADE OUT

FADE IN

17. C.U. Title: "Close hauling is more difficult—"

18. M.S. As the Admiral heads the catboat into the wind it overturns, spilling both into the water.

19. C.U. As the two men cling to the overturned boat the Admiral speaks:

20. C.U. Title: "Please keep my secret—I can't swim!"

21. C.U. The General catches his breath and says:

22. C.U. Title: "O.K.—if you promise not to tell my men—"

23. C.U. Admiral has puzzled expression. The General continues:

24. C.U. Title: "They think I can walk on water!"

25. C.U. Both men laugh heartily.

The End



# CLUB NEWS

**SAN FRANCISCO**—The Westwood Movie Club installed their new officers for 1953 recently. They were Eric Unmack, president and original founder of the club; Edwin Smith, Vice President; Othel Goff, Treasurer; Lee Ruffner, Secretary; Frank Boichot, Membership; Ray Beach, Programs; Phil Dahle, Rewind Editor; Bernice Jackson, Publicity. Sal Siciliano was the outgoing president. 1952 prize-winning films "Yesterday, Today, Tomorrow" by Bernice Jackson and "In Dreams We Meet" by Othel Goff were shown, and for added interest "My Past" by John Corder and a picture of a former installation dinner by Eric Unmack. Stereo movies were made of the installation by C. R. Skinner and an 8mm reel by Al Grammar. Howard Anderson and Douglas Skinner made black and white stills.

**ILLINOIS**—Fox Valley Amateur Movie Club. This club is incorporated and composed of members from Cicero, Aurora, Montgomery, Oswego, Yorkville, Plano and Sandwich, and meets once a month.

Members of the Fox Valley Amateur Movie club held their annual dinner. Trophies were presented to the first and second place winners in the slide and motion picture contest conducted by the club. Following the presentation, the contesting slides and films were shown.

Winner of the 35mm slide contest was Mrs. Glenn Gabel of Yorkville with 64 points and Irvin Honel, of Cicero was second with 57 points. James Nelson, of Sandwich won first place in the 8mm movie division with his "The Agonized Angler," and Albert Rogers of Plano took second place with "Drifting Along." Winners in the 16mm division were James Knights of Sandwich, whose "A Day at the Zoo" took first place and Irvin Honel, of Cicero, who placed second with "Zoologically Speaking."

A film, "Telephone Pioneers of America," photographed by Mr. Honel, and slides presented by C. McGillicuddy, were also shown. The party ended with an exchange of gifts.

Officers of the club are: Irvin Honel of Cicero, President; James Nelson of Sandwich, Vice-President and Mrs. Clyde A. Baker of Aurora, Secretary-Treasurer.

**LOS ANGELES**—Cinema Club, California. If you were "shut-in" by illness, or injury, it would relieve the monotony to see good movies or fas-

• See CLUB on Page 140

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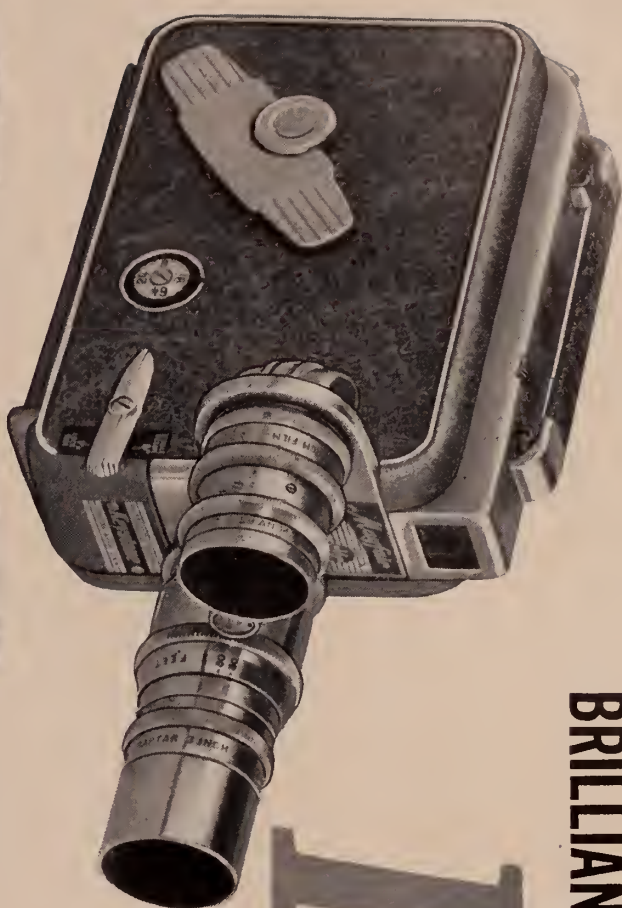
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16mm Magazine

BRILLIANT BIG PICTURES . . . RAZOR-SHARP!



# THE CINE WORKSHOP

## A UNIQUE MATTE BOX

By HOWARD WYRAUCH

Today the matte box is not the handy andy it used to be among Hollywood cinematographers, since the optical printers of today eliminate the need for trick effects in the camera. But to producers of low-budget industrial films and home movie makers, it is a handy device to have.

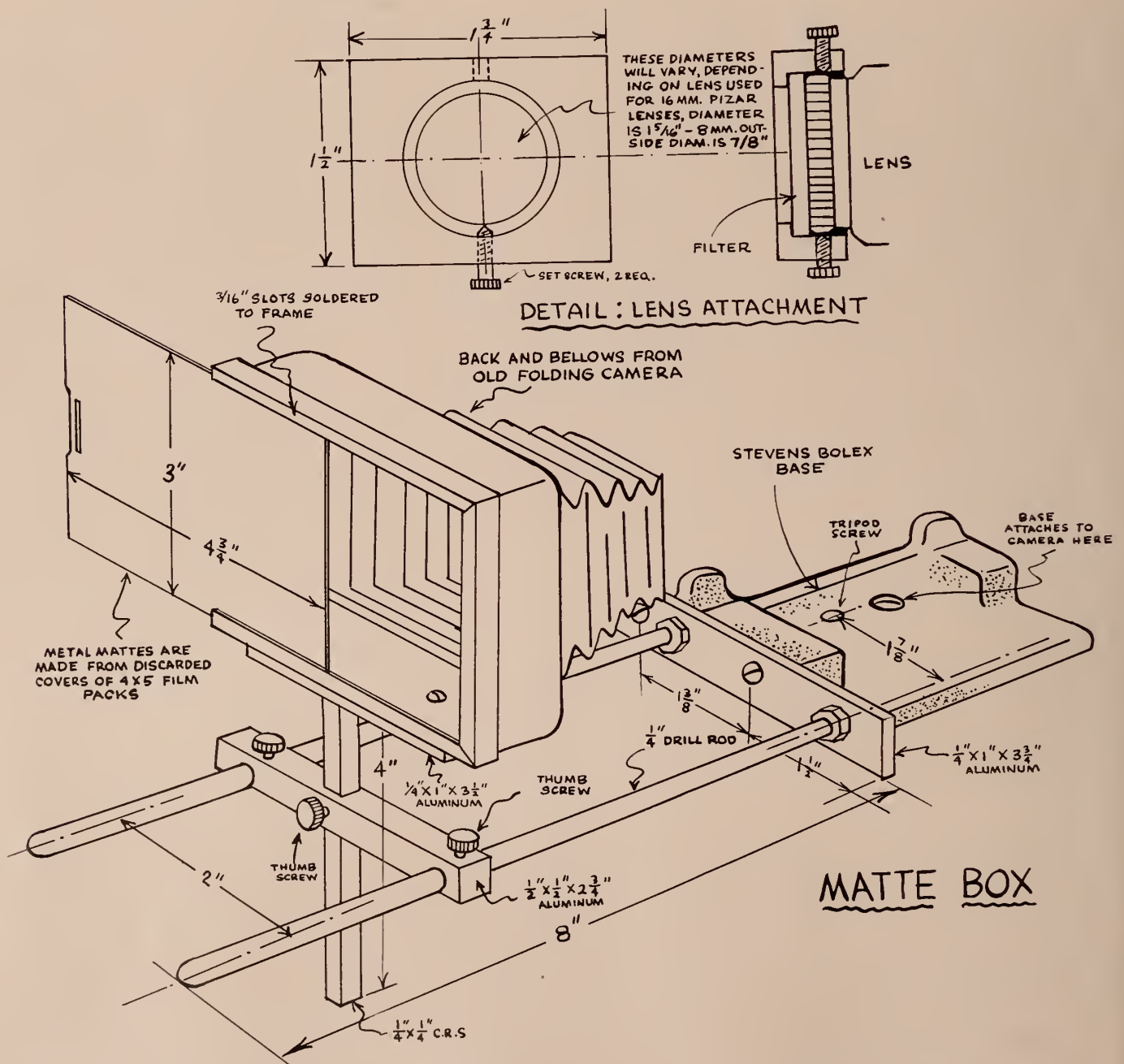
The one shown on this page was constructed for my camera by the machine shop in the plant and works very well.

With the exception of the camera base, which cost \$5.00 (from Stevens Engineering) all other parts were scraps lying around the shop. The business part of the box is the biggest part of an old Kodak folding camera. It is well to start with this.

Most camera stores have stacked away and gathering dust a number of old folding cameras rejected for repairs because of age. I selected one

with a back opening of 3"x4", why, I shall explain later in this article.

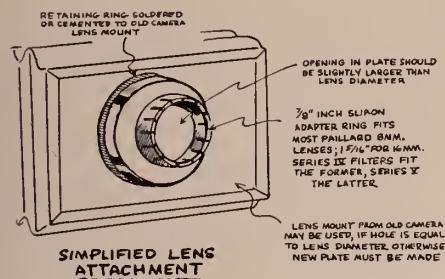
We removed everything from the camera but the metal back, bellows and front lens mount. To this we added slots on three sides of the back to accommodate the mattes, as shown in the sketch. To the bottom of the old camera's metal back, we attached an aluminum bar and from this extended a 4" long  $\frac{1}{4}$ " square steel rod. This is held on the sliding bar by a set screw and provides vertical adjustment. I needed this feature as the matte box we made was to be used on both the Bolex H-8 and H-16 camera.





but it will also prove helpful in shifting variably shaped masks around.

Since I had purchased a Stevens base for the Bolex, I chose this to hold the track for the matte box, therefore, I need not drill into the camera itself,



a risky project, and in this way, the "box" may be detached easily when it is not needed.

For the tracks, we selected 1/4" drill rod and these were mounted 2" apart on an aluminum plate which in turn was attached to the base, locating the center of the track in what would be the lens center of the camera when mounted.

There are 8" tracks on this gadget, which is rather long, but for a purpose. Naturally, the further the box is from the lens the larger the masking area, and, when the lens can be stopped down, the sharper the division of the mask. With intricately shaped masks, both of these features can be desirable. Also, the longer length permits the use of the matte box with the longer focal length lenses.

When fully extended, the box is 10" from the film plane, and with the standard 8 and 16mm lens, the picture area is 3" x 4" at this distance. So you can see, it makes matte making somewhat easier.

Two methods of mounting the lens to the bellows are shown. If the original cameras' lens opening is suitable, the mount may be retained. Since our matte box was to be used on the H-8 and H-16 and neither had three lenses of the same outside diameter, we made up our own mounting as shown in the sketch. A small collar, drilled to accept the set screws, made it possible to switch from the 16mm camera to the 8mm. In both diameters, we selected the lens on the turret with the largest diameter.

A far easier way of doing this, if you plan to use only one lens, or if all are the same size, is also shown. You need only cement the retaining ring of your filter adapter to the mount



at the front of the bellows. Naturally your adapter must be of the slip-on type.

Well, there it is. If you get to work on this right away, you'll be ready for the second article in Home Movies next month on the use of the matte box, including the design of special masks for a variety of trick effects.



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## MY BABY IS A SHORT SUBJECT

My favorite movie star is my new baby! But, rather than give her a starring role in a full-length movie, I've made her a star of several short subject films.

Like all proud parents—and particularly those who are home movie addicts—I want to get every expression and action of my new daughter on film. Still photographs are wonderful to have, of course, but movies are even better. Then, too, I can capture all the wonder baby sounds she makes, on tape, to be used as an ac-



companying sound track for the movie, so that not only the memory of how she looked as a baby can be retained, but also of how she sounded.

I've shot innumerable feet of film on the activities of my baby daughter, and have edited them into several short movies. Naturally, I like to show the films to my friends, and I find they are much more interested if the films are short, rather than long, drawn out affairs. They can be interspersed with other good short films I've made. You've no doubt found, too, that people don't like to be inflicted with a whole evening of one-subject films. Although at the moment my new baby is my prime interest, I can't expect her to be the same for my friends.

I've edited my films into such shorts as the baby having her bath and being dressed; another is devoted to her feeding time; another shows her during her play period, in which my wife takes active part, too.

These films, run off as short subjects along with other films such as cartoons, vacation films, and story films provide my guests and me with a pleasant evening which doesn't become boring for lack of diverse interest.

—Randy Clarke, Dubuque, Iowa

## I AM A CAMERA

After reading the wonderful book on which the stage play "I

# MOVIE

Am A Camera" was based. I began giving some serious thought to being a camera—not a technical camera—not a camera which worries about 'f' stops and film speeds, but a camera which sees something of interest and records it for posterity. There are many things going on around us that most of us dismiss as trivial and hardly notice. I decided to devote just one day to being a camera—to record anything and everything that struck my fancy, just to see what I would come up with.

I set out bright and early with my 16mm tucked under my arm. The first thing I ran into was a milkman who was standing in front of a very neat bungalow, scowling and grimacing over something he held in his hand. It turned out to be nothing more than a note the lady of the house had written to him, ordering additional items. He was evidently having a terrible time deciphering it, and as a result, I got a few feet of amusing film. I was lucky—he had an expressive face and hadn't noticed me filming him.

As I walked on, I decided to shoot some scenes of the neighborhood. It was just an average residential street, but I felt like filming, so I did.

I followed this pattern all day long.



If I saw a building or some scenery or a cloud in the sky that looked interesting, I shot it. If I saw a person I considered interesting in anyway—face, attire, or the position they happened to be in—I shot them. Next time you're out for a stroll, take a really good look at the people around you. You'll see them in some pretty unusual postures sometimes as they wait for a bus or streetcar, or crane their neck for a better look at something in a window.

I ended up with a film that some people might consider pretty disjointed—a series of unrelated sequences. The only thing I did to tie

the film together was to edit, in a brief prologue at the beginning, to explain that the film was a series of things and people I had seen during the day that had proved of interest to me. Disjointed though it may be, I really think it hangs together as well as some of the so-called "abstract" movies I've had to suffer through for the sake of art, and it's one movie I thoroughly enjoyed making.

—Jeanne Mitchell, St. Cloud, Minn.

## EASTER MOVIE

According to my family, the most important event on Easter Sunday, second to attending Easter services at church, is our Easter breakfast. It really is more of a lunch than breakfast since it takes place after church, around 11:30 in the morning. I try to tell my wife, but she says it's breakfast according to tradition—so breakfast it is in our house. Anyway, it's quite an affair. We have relatives and friends in, and my wife and daughter outdo themselves in the preparation of the Easter ham, hot cross buns, and other food-stuffs.

This year I've decided to preserve all the good spirit and happiness that accompanies our Easter Breakfast on film. I also am going to preserve for posterity what happens to our Easter ham—I know from past experience that it doesn't linger on the buffet, and believe me, I do by share to see that it doesn't!

This will also be a good occasion to get films of my friends and relatives at their very best. Everyone seems to have derived a new source of inspiration after attending the Easter church service, and they have an added sparkle of personality.

In essence, the film will be just another film of a family and friends get-together, with long shots of the over-all activity and close-ups of individuals and groups, but it will provide pleasure to those of us who have been a part of it when we view it.

—Rolf Heston, Fallbrooke, Calif.

### This Is . . . YOUR DEPARTMENT

To all of you who have asked us for filming ideas, we dedicate this department. The suggestions outlined are edited from cine fans all over the country and we are sure they will be welcome. If you have ideas for short film subjects, send them along—your fellow hobbyists need them.—Ed.



# IDEAS

## WHEN IT RAINS...

... amuse the children with films. I don't mean just by getting out the projector to show them their favorite cartoons: That's always a good way, of course, but a novelty for them might be to have a movie made of themselves.

The children can play games such as Ring-Around-the-Rosy or London Bridge, or you can shoot them at work on finger painting or any other



project they might enjoy.

Although they will be intensely interested in the fact that a movie is being made, you will find that, at the same time, they will behave very naturally and make good subjects for filming. You can add a little extra enjoyment if you will let each of them have a turn at pressing the button that operates the camera.

The children will get a special thrill out of seeing the movie when it's finished if they've had a chance to actually help in the filming.

You will probably have to use photofloods in order to get adequate lighting, so to simplify your lighting problem, I think it would be advisable to select a particular area of the room in which to confine the action.

—R. J. Stevens, Canton, Ohio

## PARAKEET IN MOTION

I have a parakeet named Roland who has provided me with a subject for a very interesting movie. These little birds are very intelligent and friendly, and, of course, I think Roland is the best of all. They make wonderful pets and have many little tricks for getting attention. One such trick is to zoom around the room like a streak of lightning and land with a thump on top of a person's head—usually mine—to give them the full benefit of his tiny claws in their scalp. It wouldn't be so bad if Roland would

sit still once he'd landed, but he insists on walking about — good for dandruff, I keep telling myself.

I found that in order to make a movie of him, I had to exercise a certain amount of patience. I set my camera up in the living room near his cage, and have had to wait half an hour sometimes before he will become interested in anything to the point that I can pan the camera fast enough to keep up with him.

Whenever one of my friends was around, I found that I could intrigue and hold Roland's interest by having the friend hold a piece of bread or a glass of milk in his hand. Inevitably the parakeet's natural curiosity would get the upper hand, and he would land on the friend's shoulder, then saunter down the arm to see what the hand was holding. I've gotten some terrific shots of him with his head immersed in a glass, then he bobs up and struts back up the arm to the shoulder from where he takes off around the room again.

I have sequences of him performing antics on his exerciser, and walk-



ing all over various friends who have dropped in to visit.

In shots where he is preening himself or trying to pick out some particularly appetising morsel of birdseed from his feeding bowl, I've used a telephoto lens in order to fill the frame and provide close-up shots to make the film more interesting from a technical point of view.

—Roland Estes, Montreal, Canada

## THE RESURRECTION

In preparation for the coming Easter season, I have done a movie of the Resurrection. It was done with the co-operation of the young people's group I belong to at church.

This movie was quite an interesting project for us. We made our own cos-

tumes, using biblical illustrations as a guide.

We kept the props as simple as possible on the indoor shots. For instance, our opening scene was the condemnation of Christ and the two thieves. One of our members had an antique chair which resembled a throne, and another supplied us with a tapestry to hang in back of it to lend an air of luxury. We opened with a long shot of a castle-like building and quickly cut to an interior medium close-up showing Pilate seated on the throne with a few guards standing about.

For outdoor scenes we all did some scouting around our area for locations that would serve our purpose. We needed a location on a hill for the procession with the crosses. Living in California, this was no problem to find—we have lots of mountainous territory. We also found a likely spot for the scene of the interment. However, we couldn't find a rock big enough to cover the mouth of a cave, as described in the Bible—and even if we had, I doubt that we would have been able to move it to where we wanted it. We solved the problem by sewing a couple of old sheets together, dyeing them gray, and stretching them over a framework of wood which we had made.

It took us several weekends to make the movie because we wanted to do a good job on it. I used sound-on film. On the outdoor shots, the actors spoke their dialogue, but I didn't attempt to get a good recording at the scene of action. We did a good recording of the dialogue after the film was ready for projection. Using this method, of course, the dialogue had to be kept simple for the sake of good synchronization.

After the movie was completed, we invited the other social groups of our church for a premiere. It was such a big hit that the film is in constant demand by other church groups, and we are getting ready to do another one.

—Fred Wilmot, Van Nuys, California

## RUN FOR THE ROUNDHOUSE

I'm a dual personality. I'm a railroader of long standing and a home movie fan. Recently I combined my two interests and made a very interesting film. In fact it was so much fun that I thought perhaps other readers might have just as much fun in their own towns.

It is impossible to walk into a railroad yard uninvited, but it is not too difficult to get invited. In almost every town there are clubs of men who are railroad fans. These groups are

• See IDEAS on Page 148





*O. S. Woods started as a hobbyist, is now a semi-professional who has a great deal of fun making movies on all kinds of subjects.*

## CASH . . . with your camera

By O. S. WOODS

It all started about six years ago when I purchased a 16mm Eastman magazine loading camera equipped with the usual 1 inch f1/9 lens.

I became so interested in movie making, right from the start that I began to plan how I could make my pictures so good and so useful that I could possibly sell enough footage to pay the cost of film. So, I began to look around for opportunities to make pictures for the actual cost of the film, doing much free work, enjoying my hobby, and gaining experience.

I bought the best text books on movie making I could find — and lived by them. I began shooting pictures for the Red Cross organization, March of Dimes, Boy Scout activities, some projects sponsored by local civic club and all on a cost-of-film basis.

But real opportunity came two years ago when a new television station was put into operation in Matamoros, Mex-

ico, across the Rio Grande river from our town. Since I was the only serious-minded amateur movie maker in the vicinity I was soon filming all kinds of news and special events for this station because I found that our TV audience liked local news events and enjoyed seeing familiar people on the screen.

I began sending footage of the highlights of very special events to the big Texas networks, and after a discouraging length of time I began to receive checks in payment, and best of all, additional assignments.

Not long ago I was in Monterey, Mexico, filming the Fiesta for a Texas network when I decided to shoot a 100 ft. roll of color of an automobile race for my own personal library. Surprisingly enough, this race turned out to be a spectacular one. At the finish, a car turned over and killed the driver. I happened to have the

scene right in my view finder and got an outstanding shot of the incident, with ambulances, the excited crowd, and all the police activity.

I rushed this film by air to a national network in New York City, and promptly received a check in return for \$150.00, and felt justified in purchasing additional equipment with the money I earned from my hobby.

Two years ago I bought a Kodak Cine-Special, because my work required a more versatile camera than the old magazine job. My assignments finally required two cameras part of the time, so my latest one is a Bell & Howell 70-H with electric motor and a 400 ft. external magazine.

I have always made it a serious rule never to purchase a gadget or any extra piece of equipment until I really needed it. So, if you are the type of amateur that is seriously interested in producing good movies, I offer the following suggestions which I found helpful:

If you wish to make pictures with potential commercial value, start with 16mm, preferably a turret camera, a good light meter and a sturdy tripod. Add to your lens collection as your work requires them. Subscribe to good publications on Amateur Movies, like "HOME MOVIES", and buy one or two good text books on the subject of movie making.

Try making movies on a cost-of-

• See CASH on Page 163

## Movie Quiz

By JOE REIMER

*Q. What is the difference between the mechanics of film making and the technique of movies?*

A. These terms are often confused. Mechanics refers to the physical skills of handling the camera, such as setting the shutter speed, focussing and framing the picture subject. Technique concerns the over-all art and science of making motion pictures. Technique includes a great many things such as shot breakdown, screen direction, cutting and editing. The mechanics of handling a movie camera may be acquired in a relatively short time, but movie techniques to work toward perfection—is a continuing study.

*Q. I hear so much about the importance of planning in making good movies. Why should it be necessary to plan? I enjoy filming anything I like. What more is necessary?*

A. Movies that consist of a series of random shots are usually of little or no interest outside the family cir-

• See QUIZ on Page 140





Marilyn Monroe, (top) and the same Monroe, (below) seven years ago, as she was photographed by Leo Caloia, when he was making a personal news reel. (20th Century-Fox photo).

## You can shoot a PERSONAL NEWSREEL

By LEO CALOIA



LIKE most serious amateur cinefilers, I had taken the usual run of home movies, family pictures on the front lawn, birthday parties, vacation travelogues, the dog next door and anything I thought was movie material. The pictures had beautiful colors, but from my viewpoint they lacked excitement and the subject matter had no professional quality. One day I got a brilliant idea. If I wanted events as seen by the professional newsreel, why not film them when the newsreel filmed them. That was in 1940. Today, I have a super newsreel in color, a few thousand feet long, of noteworthy events filmed in 16mm practically at the same time newsreel cameras were grinding away, plus a few events they missed, like Yvonne De Carlo when she entered the Venice, California, bathing beauty parade before she was ever a movie star. Another scoop the newsreels overlooked was filming the most talked of glamour girl of our time, the curvaceous Marilyn Monroe, then

• See NEWSREEL on Page 155



## New Projection Idea

By MAURY KAINS

BECAUSE I have been a professional cameraman for more years than I care to admit, I am frequently sought out by enthusiastic amateurs, who are in search of answers to their problems, or who wish to get advice from one with wider experiences. This is natural and commendable. In the same manner, I myself, learned much, and I'm still learning by listening to the other fellow. At the moment, my big interest is projection improvement. I think I can help you improve your shows. Are you listening?

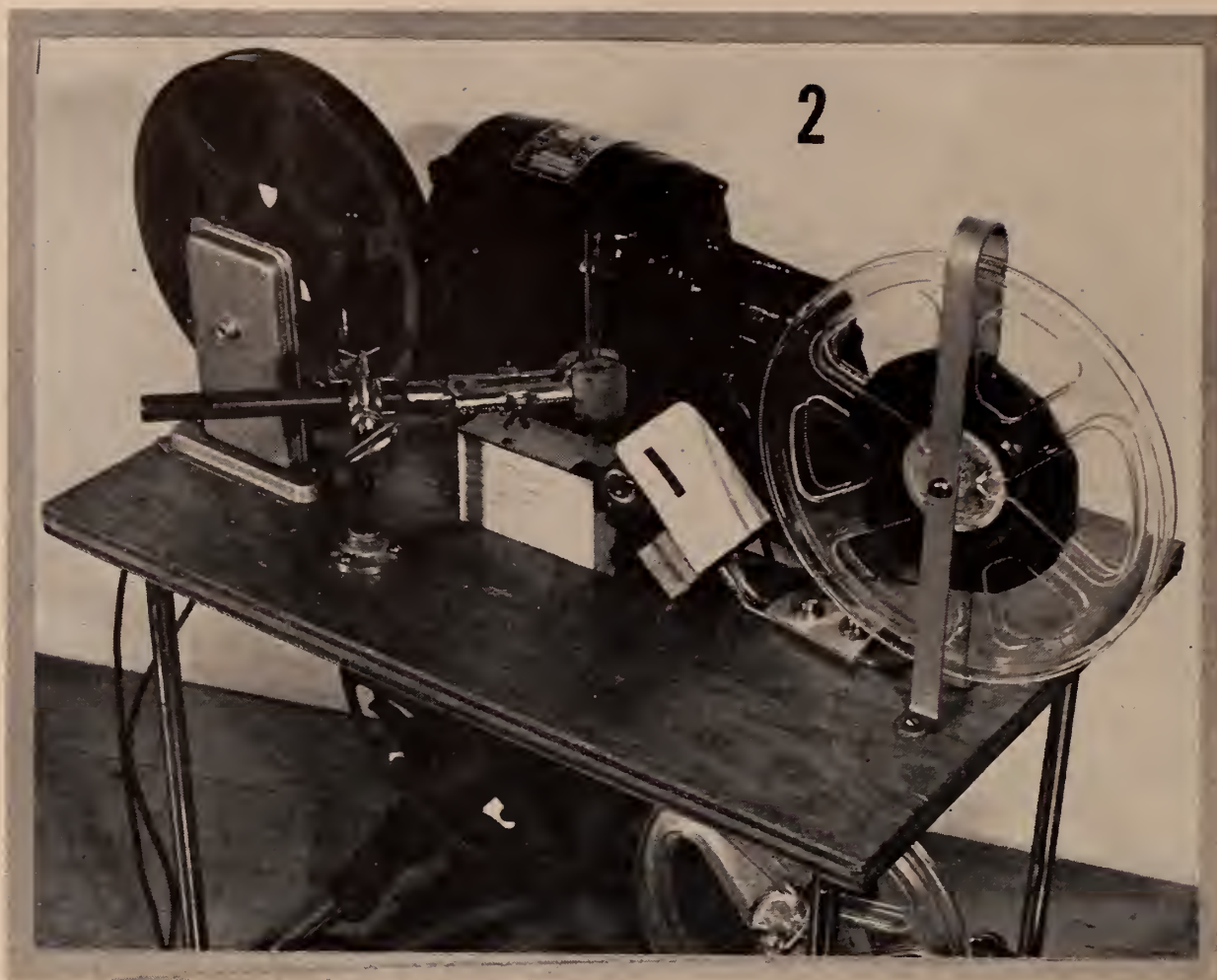
In almost every movie camera, professional and amateur, the film is drawn past an aperture by frictional means. In spite of meticulous care, both in film manufacture and in camera operation, small particles of dust or other foreign matter will accumulate in the camera aperture. Friction is partially to blame. This condition, for the time being, seems to be unavoidable. Hence the necessity of frequent cleaning of all camera apertures. A dirty aperture, when highly magnified, as in projection, can be a serious blemish to an otherwise perfect picture.

It did not take the Hollywood studios long to discover this fact, and they immediately set out to remedy the situation. Their remedy consists of reducing slightly in size, all projection machine apertures. This means that the frame lines formed on the negative, by the camera, are matted out on all four sides by the smaller-sized projection machine aperture. In this way most of the offending dust is prevented from being seen by the audience.

But another problem presents itself. Perfect, unblemished borders, are not yet an accomplished fact. The

• See PROJECTION on Page 141





## Coat your own MAGNETIC SOUND FILM

By D. F. CHIMINO

Thousands of movie fans have discovered the thrill, and pleasure, with spooling and processing their own films. But to these same thousands, the advent of "magnetic sound" on 16mm (or 8mm) film subtracted from the enjoyment of completing the job from filming to screening by introducing the necessity of sending each completed roll of film to some striping laboratory.

In an attempt to make available to all cine fans iron oxide striped films at but a fraction of the cost now charged by striping labs (\$3.50 per 100 feet) and to restore the amateur to his original status the method described herein was devised. Realizing that the magnetic coating must be one of very uniform thickness to make possible a good recording, a transfer process was developed in which the uniform coating found on ordinary sound recording tape is transferred to the film. In this manner any amateur can do a professional job of striping right in his own home.—D.F.C.

THE general nature of the Transfer Process is depicted in the above sketch (Fig. 1). The oxide surface of plastic-packed recording tape is brought firmly into contact with the base surface of the film by the motor driven rollers, contact being made along the soundtrack edge of the film. At approximately one inch before the contact point of film and tape, a thin layer of Eastman Kodak film cement is applied to the sound-track edge of the film. (As an alternative, the cement may be applied to the tape).

Eastman Kodak film cement serves admirably in loosening the coating from the back of the tape and makes the oxide adhere more strongly to the base side of the film than it does to

the plastic backing of the tape itself, the entire process being facilitated and dependent on the squeegee action of the rollers. (The action of the Eastman Kodak film cement is practically instantaneous.)

*Precautions* — To bring about a transfer of the iron oxide from the recording tape to the cine stock, three factors must be controlled, i.e., the quantity of cement applied, the rate at which the tape is brought into contact with the cemented sound-track edge of the film and the pressure with which the tape is pressed against the film.

The above factors are controlled as follows in the apparatus used by the

• See MAGNETIC on Page 156



# Easier Filming

WITH FLOODS

By CHAS. ANDERSON

“THE sun never sets”—for the home movie maker who films indoors at night. Lack of bright sunlight is no obstacle when you're supplied with Type A color film and photofloods. Shooting interiors, once you've learned the routine, is about as quick and easy as exposing film by daylight.

But there are a few opportunities for error in indoor filming, and it might be wise to know about them. Both the quality of your pictures and the comfort of your family and friends in front of the lights can be helped by keeping a few facts in mind.

Photoflood bulbs are designed to give light of the correct color quality when connected to a 115-volt line. Most homes are supposed to be supplied with 120 volts, but the manufacturers figure on a 5-volt drop in house lines and connecting cords. Photographers who find that their indoor color pictures regularly have a reddish cast are most likely burning their bulbs at less than 115 volts. Part of the trouble may be in lines running from the lamp sockets to wall outlets. Cords that overheat are wasting electricity, as do most long extension lines when used with photoflood bulbs. A No. 2 photo bulb needs as much current as five regular 100-watt lamps.

Electric companies don't always supply the correct voltage, and it's not unusual for homes in some areas to receive only a 100- or 105-volt current during the evening “peak load” hours. This loss, combined with the voltage drop in extension cords, is enough to spoil the perfect balance of Type A film.

If these circumstances are affecting your own indoor filming, to about the same degree each time, a pale bluish color correction filter is called for. Normally, special meters are needed in conjunction with correction filters; but if the error is consistent, the same filter will always be right. A Wratten 82A filter, selling for less than a dollar in gelatine form, may supply you with just the right amount of correction.

An article on movie photography hardly seems like the place to discuss manners, but by observing a few rules of photoflood etiquette, you can make sure the people before your camera appear natural and comfortable. A good plan is to set up your lights and

• See FLOODS on Page 158

# you can edit YOUR OWN FILMS

By GEORGE CARLSON

EDITING of your home movies is fun—and to some of us, the most interesting part of the home movie hobby.

A film is simply not a finished job unless a little thought and care is used putting it together and it is much more than simply cutting out bad shots, under and over exposures, blanks and laboratory perforations.

Basically, a well edited film has continuity. Other simple factors are scene length, tempo and cut-ins or matching action. Most amateurs understand continuity — that the film “hangs together” and tells a story if is supposed to. Generally this should be taken care of in actual filming as far as possible. Shots and different scenes, however, can not always be taken in series. Many of us are “pot-shot” filmers even if we do film in sequences. Much can be done in editing in this respect—scene length, tempo and trying to match the action in cut-ins from long shots to close shots and so on.

As a general rule, long shots or establishing scenes can be shorter than medium shots. Medium shots a little longer and close-ups the longest. This rule is variable, however, depending upon the action involved and type of scene. Concerned with this is tempo or the rhythm of the sequences. City scenes to illustrate hustle and bustle might be comparatively short. Fig. 1. Pastoral or country scenes with beauty to be absorbed can be much longer to give the effect of serenity and restfulness. Fig. 2. Medium shots, of course, should be used in sequences wherever possible so they won't drag. A point to remember is that after you yourself see the film several times, you become so used to it that the scenes might seem much too long. To others they may be just right. The old rule of at least 10 seconds for all shots is a good one. They can always be cut.

For another example, shots of a fishing sequence might have all have been filmed about the same length. To make it more natural — establishing scenes such as rowing along, the angler casting his plug or fly, changing baits, a scenic or two, might be cut on the long side. Suddenly there's a strike and the battle is on, Fig. 3. Action shots of the struggle, fish in the water, hands of the angler working his reel, tense expression on his face and so on

• See EDIT on Page 158





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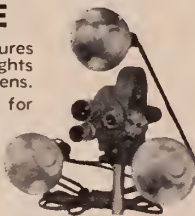
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## CLUBS

• Continued from Page 131

cinating colored slies now and then, wouldn't it?

The Los Angeles Cinema Club thought so, and appointed a committee to plan programs of this sort.

During the past two years, under the direction of Mr. and Mrs. Ray Bukman, the Committee has provided some seventy shows and entertained close to 5,000 persons. A few of the places visited were:

Hollenbeck Home, Los Angeles  
California Christian Home, Rosemead

Eastern Star Home, Los Angeles  
Claremont Manor, Claremont  
King's Daughters, Culver City  
Pasadena Home for Aged, Pasadena  
Barlow Sanitarium, Los Angeles  
Veterans' Hospital, Sawtelle

At the Veterans' Hospital, Sawtelle, there are over thirty-three wards, in addition to the Auditorium. The American Red Cross representative tries to provide pictures and other entertainment six nights a week for each ward and the Auditorium. If you have ever tried to provide even one program a month for some club, you can understand what a problem he has.

On one occasion the writer showed pictures in three different surgical wards in one night, and felt that he had received much more than he gave in the satisfaction of seeing the men forget for a little while their suffering and loneliness.

Perhaps this will encourage the interest of other picture clubs in this worthwhile endeavor. If you have good pictures to show, you will certainly have an appreciative audience, and of course a Committee should be appointed to fit the picture to the need.

If the Los Angeles Cinema Club can be of service to homes, hospitals, or other organizations where there are "shut-ins", please communicate with Mrs. Edna Davis, Chairman.

Shut-In Program. L.A. Cinema Club  
736 Micheltorena Street  
Los Angeles 26, California  
Telephone NO 6729.

**PORTLAND, OREGON**—Cine Club held its February meeting on the 11th. Dr. George Pasto gave an 8mm demonstration with sound effects and background music on a tape recorder. The Club plans to do extensive work in the future with silent films and recorded background music, and sound effects.

First of a monthly series of Panel discussions among members was given, and the subject of February meeting was entitled, "8 or 16mm. which?"

Members agree, these three-man discussions including a moderator, creates a lively meeting and makes for a

very interesting and instructive Panel with questions being brought up from other members in the audience.

We found this medium attracted guests and prospective new club members to the extent, that three joined us that night.

• Continued on Page 146

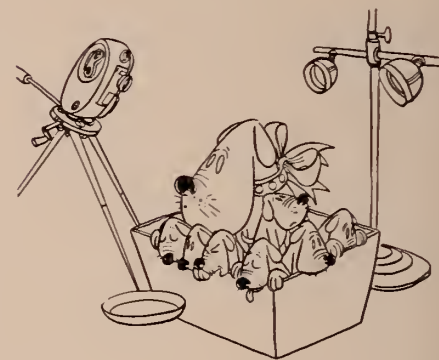
## QUIZ

• Continued from Page 136

cle. Even the photographer and his family soon tire of hodge-podge pictures. It requires but little more effort to plan scenes that can be enjoyed over and over by close friends or that strangers, too, can enjoy. Why use your movie camera to record a series of unrelated scenes that a still camera would record just as well or better? The essence of movie making is to show relationship between people or cause and effect in action. To show a scene of an angry person, for example, might be amusing in a still picture, but in a movie it would be incomplete unless you included a scene to show why the person is angry. Combining two such scenes would be a sign of intelligent planning.

*Q. Why is it that so many beginning amateur films seem to make some excellent movies right at the start, then the quality seems to drop sharply?*

*A. If this is true, as it seems to be in some instances, it is because right*



at the beginning the amateur is alert and enthusiastic about a first-rate job, then over-confidence sets in and the quality of production drops—until the amateur takes stock of himself and pays more careful attention to details of technique.

This is not peculiar to movie making but is common to other activities such as golfing or flying. The first solo landing of the student pilot is likely to be one of his best. Later he may go through a phase of sloppy landings (over-confidence) until he pays more attention to the proper techniques. Excellent movie making likewise requires constant study and practice.



*Q. What are the main points to remember in caring for a movie camera?*

A. There are three main points to remember in caring for a movie camera: 1. protection. 2. maintenance and 3. cleanliness. For protection the camera should be kept in a strong leather case. In addition it should be guarded against jolts and jars in travel and from extremes of temperature. Proper



maintenance of a camera covers occasional inspection and adjustment when needed. Some cameras are to be oiled only by a competent repairman. The instruction book usually tells whether oiling is to be done by the owner. In cases where oiling is advised, it should be done sparingly.

Cleanliness of the camera deserves special emphasis, for even small dust particles may gather and impede the camera mechanism. It is obvious that in dusty areas the camera should receive special protection from dirt.

*Q. I plan to buy a new movie projector. How can I be sure of selecting a good one?*

A. First of all, you will be wise to confine your choice to a well-known make of projector, since the nationally-advertised brands generally signify that the manufacturers are in business to stay and will stand behind his product. That means he will be willing to rectify any defect of materials or workmanship. There are two main virtues of a good projector: 1. smooth safe treatment of the film (some projectors tear up film) and 2. its power of illumination or ability to transmit light to the screen. A good way to measure your projector on the first point is to ask two or three managers of film libraries what they think of the projector. Film managers know too well which the film destroyers. The second test—the volume of light thrown upon the screen—can be measured by comparison. Try out two of your favorite projectors side by side using the same film and screen. You will be able to see for yourself if either is superior on this point.

*Q. For the spring-drive type of*

*camera why is it a good plan to rewind after every shot?*

A. Habit in filming is very strong, and if you form the habit of re-winding your camera after every shot you will be spared the chagrin of pressing the shutter release and getting no response. This mistake is particularly embarrassing if you are trying to film action such as wildlife in motion which may be gone for good while you stop to rewind your camera. And storing your camera while it is wound up does no harm to the spring, contrary to a popular notion.

*Q. Why should I bother with a tripod when I have developed a method of holding the camera steady without one?*

A. The purpose of a tripod is to get rock-steady pictures which are a basic requirement of good movies. But if you can hold the camera as steady as a tripod you are one in a thousand. Before you are sure that you can hold the camera steady, why not give yourself a little test to determine how well you can pinch-hit for a tripod? Tape a small pencil-type flashlight to your camera and aim it at a dark wall. If the light stays in one spot, you may be able to hold the camera steady enough for filming. But if the light movies on the wall you had better use something to steady your camera.

*Q. Is a background of still photography essential to becoming a successful amateur movie maker?*

A. Experience in still photography might be helpful but by no means essential. Just as there are capable airplane pilots who have never driven an automobile, so there are many skilled movie makers who have never made a still picture. It is true that some of the things learned in still photography might be helpful to a movie maker, such things as knowledge of exposure, focussing, etc., but there is a danger, too, that must be avoided: forgetting that making movies is entirely different from stills. While still pictures merely suggest or freeze motion, movies fairly thrive on action.

## PROJECTION

• Continued from Page 137

projected pictures now have out-of-focus borders, instead of nice clean-cut frames. What causes this? The trouble is that we cannot sharply focus a projector so that the projector's aperture, and the film's emulsion, are simultaneously sharply defined on the screen. The aperture of the projector, being of metal considerably thicker than the emulsion of the film, indicates that the film and the aperture are not in the same focal plane. Therefore, when the film is focussed proper-

• Continued on Page 143

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**NEW 8mm MOVIE CAMERA**—Newest model on the movie horizon is the "220" Bell and Howell 8mm camera selling for \$49.95. Fitted with a F2.5 lens which covers 25% more picture area, it is claimed that a telephoto lens (\$22.95) can be added for shooting sporting events. A new device called a "sundial" indicates the correct aperture required when it is matched to the outdoor light. Viewfinder shows images in actual size, and the company states that it is the largest offered on any camera. An automatic footage counter is incorporated, and the three-way button can be set for normal operation, continuous run, and single frame exposure. The loading is said to be automatic and the whole unit carries the standard Bell & Howell Lifetime guarantee.



**CUE-IT**—This is a new piece of equipment designed to eliminate old methods of cue-ing film. The machine is placed between rewinds with the front side facing the operator. Then, with the beginning of picture on the left of the operator, the film is slipped into the Cue-It machines, to allow the sound track area to pass under the metal stripper at rear of punch. The sprocket hole of the first frame is engaged in the guide pin, and the top of the punch is gently tapped with the heel of the hand. When film is removed, a tiny 1/32 inch hole is punched in each of four consecutive frames—in the right hand corner. Manufactured by Duncan Equipment Co., 306 N. Westmoreland St., Dallas, Texas. Write the company for more information. Price \$49.50.

**NEW MAGNETIC TAPE**—Claimed to have more than double the output of any other tape on the market, the "Scotch No. 120 High Output" is now available from the Minnesota Mining and Smelting Co., 900 Fauquier St., St. Paul, Minn. It is designed especially for use in radio, TV and recording studios. The manufacturer states that the new tape will produce at least 8 db more output at a given distortion level, than any other tape over the entire range of the audio spectrum. Dark green in color, the new product is available in 2400 feet on the NARTB reel, (\$15.85) (\$13.00) and 1200 foot lengths on the 7 inch professional plastic reel with the 2 3/4" hub only, (\$7.00).



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**NEW TELEPHOTO LENS**—Bell & Howell, Chicago have just announced a new three inch F3.5 tele lens for 16mm cameras. This lens replaces the three inch F4 Telate—and is said to have better mechanical features along with more critical definition. A crisp clear image is assured by high resolution and contrast. The lens carries the easy to read, standard spreadout iris scale with a range from F3.5 to F22, in click stops. Supplied with the lens are a metal lens cap and sunshade, which serves as filter holder. Price: \$79.95.





## PROJECTION

• Continued from Page 141

ly, the aperture is projected as an out-of-focus, or diffused frame. This condition, while not as objectionable as a dirty aperture, nevertheless is a definite blemish, which detracts from perfection. Unfortunately, the amateur in the vast majority of cases, has not been aware of this detracting condition. Even advanced amateurs are overlooking this state of affairs, when all they would have to do, for a simple remedy, would be to follow the example of the movie theaters. Your favorite movie house, no matter how humble, does not tolerate out-of-focus frame lines on their screen, so why should you? If you are a perfectionist, and want to professionalize your shows, here's how . . .

The studios, (when they learned that they could not change the projector aperture set-up for the better) hit upon another idea. It is "the easy way", and has proved 100% satisfactory, if properly utilized. Here is the secret . . . EVERY theater screen has a black border around it. Actually, the projected picture overlaps the white portion of the screen, onto the black borders, on all four sides. The black borders, absorb the fuzzy frame lines as they are being projected, resulting in nicely defined, sharp picture borders on the screen. The material used for these black borders is velvet, or any material that is dead black. In some cases FLAT black paint will answer the purpose very nicely.

Naturally, the first thing that occurs to you is that you are going to lose some of your picture by cropping it in the projector, and on the screen. The answer to that is this: If the studios use this method to perfect advantage, so can you. Chances are that you didn't realize that right now, your projector aperture is cropping your negatives. If your camera is a good one, its finder has been designed to make allowances for the projector aperture's cropping. Our professional cameras, in all the Hollywood studios, have finder systems which clearly show the camera operator exactly what the audience is going to see on their screen. The finder mattes, or the ground glass, or both, clearly indicate to the operator what allowances must be made in composing; for projection aperture and screen "cut-off". You too, can make allowances. Even without going to the trouble of trying to change your finder. Personally, I wouldn't advise any change in your method of shooting, for it has been my observation that the average amateur composes his shots with too much waste space surrounding his subject matter. However, your own experience and common sense must guide you in

this matter. IF you decide to take my advice and put a black border around your screen.

Fortunately the picture proportions of all movie cameras, 8mm, 16mm, 35mm, amateur, professional, silent or sound, are standardized. Screen proportions are always 3 to 4. This means that regardless of your camera size, or make of camera, or any change of mind regarding film sizes, your screen, if properly masked with black borders, will always fit your needs. Only vertically composed slides, which are in the minority, will suffer with a black bordered screen. And if you are a slide fan too, and a perfectionist, you should have TWO screens. One for movies and one for slides. Slides require a SQUARE screen, unless you *never* compose vertically. Black borders on a screen are not needed for slides, for each slide, individually, creates its own frame line on the screen. No two slides, when projected, ever seem to hit the screen in the identical spot. Therefore I suggest that your slide screen be without black borders. The cleanliness of the



slide itself, and its own aperture, will determine the brilliancy of your projected slides. To be shown at their best, slides should definitely be mounted in glass.

But to get back to movie screens. Before deciding to heed my advice, I suggest that you attend two or three movie theaters and by personal observation see what happens there. Walk up close to the screen during the show and examine the borders closely. You will see that the picture is actually lapping over from the white portion of the screen into the dead black borders. The audience is rarely aware of this. In fact, you may not be able to detect it easily, even with close scrutiny, for some of the black borders now in use are very efficiently absorbing the ragged picture edges. The brilliancy of individual shots too, is a factor.

And now that you have decided to follow my advice, I'll try to tell you how to paint dead black borders on

your present screen. Unfortunately most screens now marketed, have no borders, or poor ones. Mostly, their borders are too narrow and, in order to crop the fuzziness completely, it becomes necessary to allow the picture to overshoot the size limitations of the screen, falling into the wall behind. This, in itself, is another obtrusive blemish, which no perfectionist would tolerate. I urge that you have borders of not less than 3 inches in width. That is, with small screens. With very large screens 5 or 6 inch borders will be required. I speak of the two sides. The top and bottom borders should be equally as wide as the sides, or better still, wider. Wide enough to prevent any white portions showing above or below the top and bottom borders when the screen is completely unrolled.

Stretch your screen out flat on top of a table, or on a hard surfaced floor. With a straight yardstick, or other dependable straight edge, carefully center the white portion of the screen, so that you will have sufficient space surrounding the white part to allow borders of adequate width. Whether or not the bottom border is wider than the side borders is optional. Carefully mark the lines with a soft pencil. Even a beaded screen, believe it or not, can be adequately marked with a soft lead pencil. If your screen is not of the beaded type, you might find Scotch masking tape preferable to pencil lines. But Scotch tape applied to a beaded screen, might lift some of the beads. If you have access to a paint sprayer, and you are a careful worker, it is quite possible that you can do a fine job. However, I have found, by experience, that a very good job can be done by simply using a small lettering brush, and first applying the paint to the pencil lines. Then, later, with a larger brush, filling in the balance of the border. Whatever you do, don't forget to round the corners. Most of the screens on the market today do not round these corners sufficiently. Remember, the projected picture too, has rounded corners, which must also be completely cropped. Therefore, I suggest that you lay a saucer, or a pie tin, depending on your screen size, at each corner, and trace a pencil line around it. The accompanying sketch will guide you in determining how the finished job should appear.

I used a flat black paint sold by The Pittsburg paint and Glass Co. This paint is quite thick and creamy in viscosity. I doubt that you will need to thin it any. Especially for the job of making the sharp lines, for if the paint is too thin, it may run, or spread. Later, if you wish to thin it a little for the filling in, that can be done,

• See Next Page





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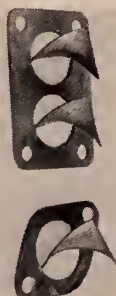
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## LET'S GO SHOPPING

• Continued from Page 142

**NEW INK**—for plastic film. The Electrochemical Laboratories, 1430 Terrace Drive, Tulsa, Oklahoma, have announced a new ink for use on glass, smooth cellulose acetate, cellulose nitrate, methacrylate, and numerous water repellent, smooth plastic surfaces. The company claims that their tests show strong wear and heat stability, and indicate that the ink trace is not flaked by repeatedly rolling the film. Drying time is two minutes, and the work can be rendered water resistant by a brief heat cure at 180 degrees F. Transparent colors, suitable for projection, are now being developed and will be available soon. The new black ink can also be used for general purpose drawing.



**TURBO-DYNE GAS SAVER**—Designed by carburetion engineers to give better mileage, the gadget consists of a simple plate, drilled with one or two holes (depending upon car model) in the middle of which is inserted a turbulator of twisted metal. Function of the turbulator is to activate the swirling of the fuel, break up the droplets into smaller size, and thus provide a finer fuel spray. TURBO-DYNE officials say that the gas saver creates a violent vortex action that activates the fuel and air as it leaves the carburetor. This provides complete combustion and results in better engine efficiency. Cost each, \$3.00 for single unit, and \$4.00 for the double model. Write the Auto Craft Co., 171 Old Topanga Road, Topanga, Calif., for further information.

## PROJECTION

• Continued from Page 143

but the thicker the paint, the better its covering powers.

One other point, also greatly neglected, I cannot let pass. I speak now of the screen angle. during the show. Frequently, it is necessary to place the projection machine very much lower than the screen center. And also very much higher, in other cases. This condition causes "keystone" distortion of the frame and of the picture. Such distortion is particularly noticeable when no borders are used to absorb the off-parallel frame lines, and when the subject matter includes architectural lines; especially when these lines are close to the sides of the picture. If there is some distortion in the original negative itself, and we add to that distortion by placing the projector too far above or below the screen center, we are simply adding insult to injury.

Most of us are familiar with the weird distortions which still photographers purposely create in their darkrooms by merely tilting the enlarger easel so that the bromide paper is out of parallel with the negative in the enlarger. That being the case, does it not stand to reason, that if our movie screen (the easel) is not approximately parallel to the negative (the film in the projector) we are bound to get some distortion? The remedy is . . . make an effort to tilt the screen, so that the film in the

projector, and the screen are both parallel to each other. To my knowledge, no screen now on the market, incorporates a tilting feature. So, I made my own detachable standard, which allows me to lock the screen at any desired angle. The improved result has been worth the trouble.

It stands to reason that black borders are useless, unless the projector is accurately positioned; so that the picture is uniformly cropped all the way around. Correct positioning of the projector on the screen *with film in the aperture*, for the image size changes as the focus of the projector is changed. Remember . . . "Trifles make Perfection, but Perfection is no Trifle".

## NON-THEATRICAL 16mm PRODUCERS

News of your activities are of vital interest to all readers of the "Professional Cine Photographer" section. Releases covering current productions are welcome by this column, will be reproduced on these pages. Please limit information to one page and include a description of the name of the film, subject covered, black and white or color, length, name of sponsor or advertiser. "Professional Cine Photographer" is interested in all commercial film activity in the United States, Canada, South America, Europe and Asia.

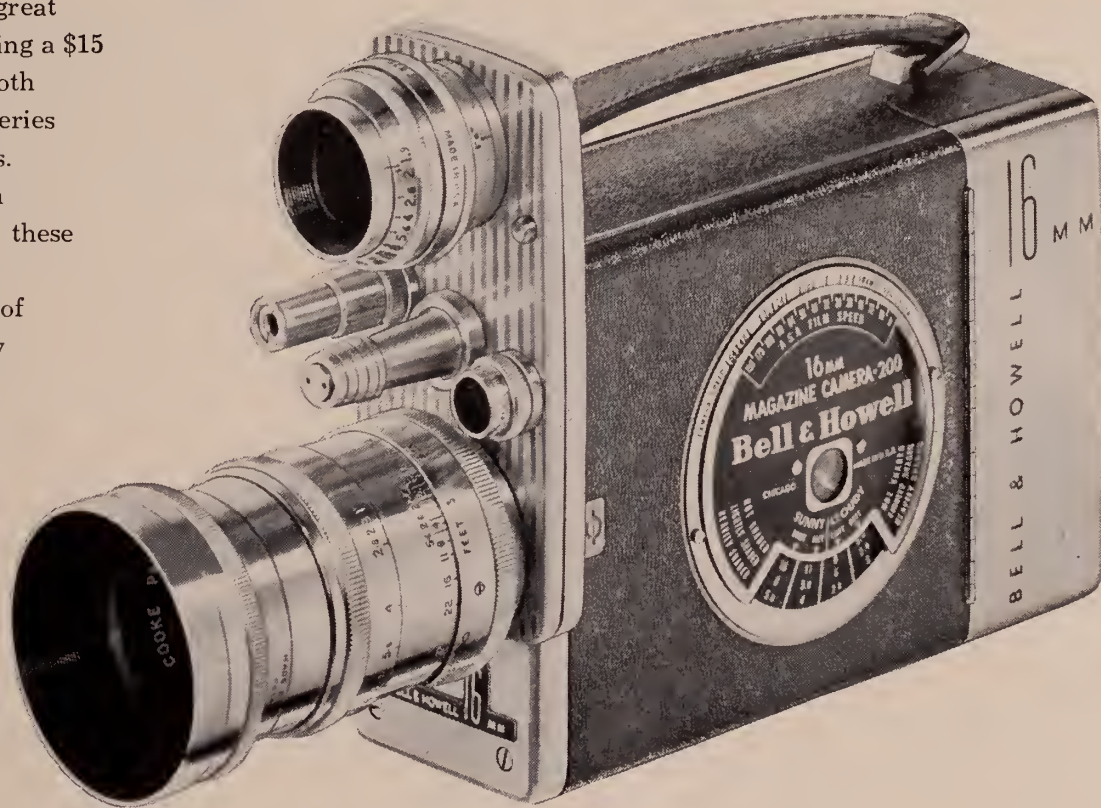


# new low

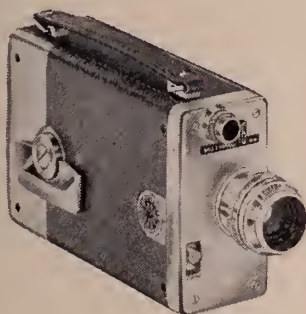
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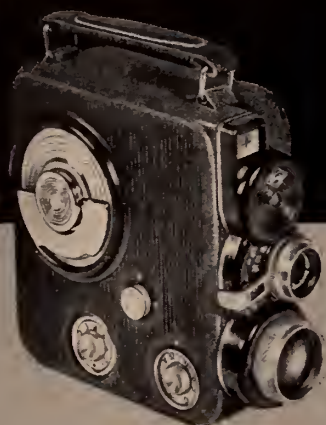
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## THE EUMIG 88 MAGIC BRAIN

## CLUBS

• Continued from Page 140

**ARGENTINA**—Cine Club Argentino located at Rodriguez Pena, 344 Buenos Aires, S. A. Founded August, 1932, this motion picture club announces its annual contest. Entries may include scenario, abstract or documentary categories and 8mm or 16mm will be judged on the same basis. Length is of no importance, but the announcement sheet announces "the total length of the film is optional, but the jury may, by simple majority, suspend the projection of any film which exceeds thirty minutes". Entry fee is forty Argentine paper pesos for non-members of the Cine Club Argentino. Write the secretary for more details.

\* \* \*

**NEW YORK EIGHT, N. Y.** — Announce that their annual Guest Night will be presented on Friday, April 10th at the Statler Hotel. Program will include "The Boy Next Door" — Beverly Seibert; "Mountain Playground by L. G. Darby, Calgary; "Backyard Birding", by Herbert Shumway; "Magic Medicine" made by the Los Angeles 8mm Club; "Pierre and Priscilla", by Mr. and Mrs. S. J. Lawlor and "Living Dust" by George Valentine. (George Valentine? How about the Stanford Club?)

\* \* \*

**LOS ANGELES**—8mm Club. The annual Shortie contest which includes films of 100 feet or less, was held at the last meeting, reports Merle Williams, secretary of the organization. Three top winners were: "The Thin Dimes" by the secretary herself; "March of TV" by Charles Coleman, and "You See — It Happened Like This" by Frances Field. The club will screen "The Best of The Top Ten" in an exclusive showing at their gala night on April 18th. The place — the West Hollywood Park Recreation building. Free tickets can be obtained from Mrs. Williams, 4441 West 60th St., Los Angeles 43.

Newest members added to the club roster were Mr. and Mrs. Larn R. Crostwaite.

\* \* \*

**CALGARY, CANADA**— The Calgary Amateur Motion Picture Club, located at the Sharon Lutheran Church Hall, 210 - 10th Ave., N.E. Calgary Alberta, Canada, held their last meeting and featured a film on the North Country made in 8mm by Mr. Griswald. Wallace Auld projected footage he made in Hawaii, and a tape recording made at the recent club banquet. (We have no reports from Toronto, Montreal, Ottawa or Regina Clubs—let's hear from you—Ed.)

**WINNIPEG, CANADA**—The Winnipeg Cine Club held their last meeting at the Free Press Board Room, on Carlton St., March 8th. Films shown included "The Georgian Coffee Pot"; a series of uncut films and Cecil Kerr's "Eight Minutes of Florida". The Annual Contest, to be held next month, requires that all entries be in by April 3rd, according to the official bulletin "Moviecraft News". (When in Winnipeg contact Walter Lawson who lives at 264 Winterton Ave., in Elmwood, or phone 50-5920).

\* \* \*

**VANCOUVER, CANADA** —A very brightly-written four-page cine news letter has just been published by the Vancouver Home Movie Society. President of the organization is Royce R. Davey, and Sec'y-Treasurer is Frank Stephens (5548 Fleming Street, Vancouver, phone EL 2432). According to "Reel Talk", club members will shoot an 8mm film based on a script written by a special club committee at the next meeting. The Club Competition for Best Film of 1952 carries a March deadline, according to editor Stanley Andrews.

\* \* \*

**LOS ANGELES**—8mm Club — Kenneth W. Ayers, President of this organization, and longtime friend of Home Movies submits the following correction:

It has been brought to my attention from a number of our members, and readers of your magazine, that there should be a correction made in an article on page 87 of the March issue.

The article states: "The Southwest 8mm Club, who claim to be the oldest exclusive 8mm organization in the United States, have announced their Annual Contest — fifteenth for this organization which was organized May 24, 1938."

As you notice on our letterhead, we are "AMERICA'S FIRST, NOW ITS FOREMOST" and the club is exclusive 8mm.

Historically speaking, the club was founded in January, 1935, reputedly the first camera club in America devoted exclusively to the use of 8mm film. Claude Cadarette was the founder of our club and many of the original members are still active, others have gone on to make a name for themselves in other parts of the country, some in professional movies.

We feel proud of these facts, and through your magazine, we would like to have your many readers know the long standing of the LOS ANGELES 8mm CLUB.

—Kenneth W. Ayers



professional

# CINE PHOTOGRAPHER

APRIL 1953

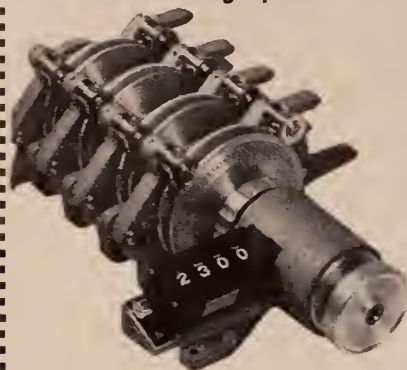
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Special Effects Are Free . . . See Page 149



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# 16mm. PROGRAM FILMS

*in review*

## FIRST LESSONS

(Emotions of Every-Day Living Series)

**EDUCATIONAL.** Sound, 3 reels, b&w. Rental, sale. Collaborator: Dr. Ralph Ojemann. Produced by Knickerbocker Productions, Inc. for the Iowa Mental Health Authority. Sponsored by the National Association for Mental Health.

**Users:** In-service and pre-service teachers, guidance, PT-A, women's clubs, and child psychology classes.

**Content:** Illustrates how one child's frustration can upset the harmony of an entire classroom. A classroom election shows that this primary class has achieved harmony. Then the child (Allen) moves into the school district; illustrations show that his older brother bullies him, taking things away from him and threatening him when he objects. The day that Allen enters school, his regular teacher is ill. The substitute teacher selects Allen as a captain in a game. He selects Stewart who is a very close friend of a larger boy who is captain of the other side. A quick misunderstanding springs up, and Stewart involuntarily strikes his friend. He is sent to the principal's office feeling that a great injustice has been perpetrated. His friendship with the larger boy is ended. When the regular teacher returns, she finds the class is upset: inattention, mischief, and hurt feelings are manifested in the children's faces. She acquaints herself with Allen who is very charming, but she realizes that he is the source of her trouble. A class election in which Allen solicits votes with a clenched fist and a fight Allen has with his brother on the playground presents a solution. She tells the children a hypothetical story, giving masked symptoms similar to Allen's. Stewart, who is now reunited with his friend, seems to recognize the real person in the story. The class suggests that one should find out why the story person is unhappy because she will lose all her friends. Allen, too, seems to be touched by the story. A hint of solution is presented when Stewart and his friend offer to include Allen in their game of ball.

**Comment:** A significant film in child psychology, a wealth of study material is presented for discussion and analysis: Stewart and his friend, the sibling conflict, Allen's conflict with the whole class, and Stewart's trip to the principal's office, to mention the major situations. The class sequences appear to be completely natural, particularly when the teacher asks for suggestions on her story: some of the answers are perfectly natural for primary children, showing they missed the point entirely and demonstrating their immature judgment. The facial expressions are superb.

**Distributor:** International Film Bureau, 57 E. Jackson Blvd., Chicago 4.

## FOUR DAYS LEAVE

**ENTERTAINMENT.** Sound, feature-length, b&w. Lease.

**Content:** A romantic comedy built around a story of an American sailor who meets and tries to win the love of a Swiss girl on a four-day leave in Switzerland. The sailor (Carnel Wilde) meets a girl (Josette Day) who has developed a strong resistance to American servicemen's tactics. Finally she agrees to courtship but not to a hasty marriage. Another girl and the sailor's friends add complications, but the sailor gets his girl.

**Distributor:** Emperor Films, Inc., 330 W. 42nd St., New York 18.

## FOUR WAYS TO DRAMA

**EDUCATIONAL.** Sound, 33 min., b&w. Rental, sale. Teacher's guide available. Produced by the Motion Picture Division, Department of Theater Arts, University of California at Los Angeles.

**Content:** A short dramatic episode is presented in four versions for stage, radio, television, and motion pictures. Using the same plot and the same characters, these four presentations point out the requirements for each medium, exploring comparatively the media of dramatic art.

**Distributor:** Educational Film Sales Department, University Extension, University of California, Los Angeles 24.

## THE VERY IDEA

**SPONSORED.** Sound, 3 reels, color. Loan. Produced by Wilding Picture Productions for Crane Company.

**Users:** Women's groups, home economics classes, and home owners.

**Content:** Tells the story of how a couple remodeled their kitchen and bathroom. Jane and George Hayes are living in a home left them by George's Uncle Henry, who built the house himself. George proudly shows his home to all friends, lauding the solid workmanship. His

wife patiently endures George's attitude, but hates the inconvenience of the large kitchen and outmoded bathroom. George is shown making frequent repairs of Uncle Henry's furniture and home. When Jane rebels against the unnecessary work the kitchen and bathroom cause her, George sets out to remodel by removing the bathtub. His neighbor advises seeing a plumber for suggestions, or George might end up having his bathroom out of use for weeks or months. George still upholds Uncle Henry's way of doing things, but when his wife goes to the plumbing fixture store, she finds George already poring over the idea book. They find the type of layout they want and the plumber comes to their home to adapt the plan to their kitchen and bathroom. Some of the remodeling is shown and the final results make George even more proud than he was of Uncle Henry's solid work. As the film closes, George tells Jane that he has ideas for a dressing room and the staircase, saying that Uncle Henry had been an expert for planning during his day, and he was going to have an expert for his planning. Jane and George are played by Jennifer Holt and Chick Chondler.

**Comment:** In addition to presenting some sound information about remodeling and showing some beautiful Crane plumbing fixtures and ideas for their arrangement, Jane and George add humor with amusing married couples dramatization.

**Distributor:** Ideal Pictures Corp., 65 E. South Water St., Chicago 1.

## BORN EQUAL

**EDUCATIONAL.** Sound, 1 reel, b&w. Sale. Produced in collaboration with UNESCO.

**Content:** The meaning and purpose of the United Nations Declaration of Human Rights. The film develops the theme of "all men are born equal", making a comparison between freedom in a well-run democracy and lack of freedom in a police state. It explains that the qualities that make a good individual make a free and happy world. Without showing horror, it makes oppression understandable to a child.

**Distributor:** Library Films, Inc., 25 W. 45th New York

## IDEAS

• Continued from Page 135

invited to all aspects of railroading by the companies. Often these clubs are very happy to invite an outside cameraman along for the privilege of seeing his films when they are finished.

If you're interested, check into the club situation in your town. They'll treat you squarely. When the next field trip comes along you will be invited. Just don't forget to bring your camera.

When you get to the yard there will be many exciting phases: the unloading, the checking and the repairs. The preparation for the next run is an exciting procedure. Everything is run on a tight, fast schedule. A train often has only a few short hours to be completely renovated for its next run.

The engine is hurried over to the roundhouse. The box cars are unloaded and checked for damage and necessary repairs. The passenger cars are put on a special line and the battle against time begins.

The cars are vacuumed, windows are washed, seats are checked, the exterior painted if needed and the outside is washed. The cars are iced, watered and provisions brought aboard for the next run. The hundreds of workers who swarm upon the train is amazing. It's a field day for the cameraman.

—Mike Eaton, Chicago.





Louis Clyde Stouman

# SPECIAL EFFECTS *are free*

By LOUIS CYLDE STOUMAN

Louis Clyde Stouman is a 35-year-old movie maker of unusually diversified motion picture experience. War correspondent for Yank Magazine, author of TV, educational and entertainment films, he is a member of the Screen Writer's Guild. He has produced, photographed and directed a number of documentaries, and was director of photography on Arch Oboler's after-the-atom-bomb feature, "Five" (Columbia Pictures). Currently, he is vice-president of Camera Eye Pictures, Inc., a Hollywood outfit making films for television.

Equally at home at the typewriter, the camera, the director's megaphone or the producer's desk, Stouman is also an articulate theorist on movie-making from a practical point of view. He will from time to time contribute his useful and thought-provoking articles to Professional Photographer.—H.P.

**Y**OU work like a dog, spend to the **Y**t of your budget, and—after you see the results in the projection room—you have an uneasy feeling the picture doesn't come off.

Why? The idea was good. Your client was satisfied.

True, the client didn't jump up and down with pleasure. But he shook your hand, and ordered a couple of extra prints.

You, who made the picture, know it doesn't measure up to the really good things in your field. Somehow, it seemed more a dull classroom lecture than the dramatic exciting-to-watch story you'd planned to tell. Somehow it wasn't entertaining, it didn't *flow*.

If only (you might think) you had the resources of the Hollywood studios! Background projection, for instance, would give scope and production value to your work. Or top studio cast! You *couldn't* make an unappealing film with Marilyn Monroe. Or, more realistically, what about optical effects and montages? Your budget restricts you to a few fades and dissolves available in A-B roll printing. But MGM would achieve flow and polish by expensive wipes, superimpositions, and all the special effect magic of its famous montage department.

Whoa! If we *really* stop to think that one over, we'll have news for ourselves. MGM, with all its resources, has turned out its share of star-studded million-dollar dogs. And plenty of ex-

citing, craftsmanlike, money-making pictures — whether entertainment, industrial, or educational — have come off wonderfully on a budget equal to the amount Dore Schary spends on cigarettes and lifesavers.

The biggest and most important news for the small independent movie-maker is that *the best special effects are free!*

Let's briefly break down the process of movie-making, step by step, like a doctor diagnosing a disease, and find out just where the fatal infection of DULLNESS gets into our films, and just what medicines we can prescribe for a cure.

Let's start with Script and Direction. *Nine times out of ten the virulent bug of Dullness infects our picture because we have not thought through the story problem in VISUAL terms.* We've created a script for a film to be told in a series of visual jerks, with each new scene serving mainly to *illustrate* what the words of narration or dialogue say, like a picture book.

Many small and independent film producers have come to the medium from previous experience in radio, journalism, copywriting for ad agencies, still photography, the stage, fiction writing and so on. It takes time and pain (this writer speaks from experience) to outgrow the training in *static* composition and *verbal* thinking which are the tools of these media, and to make an effective switch to composition in *movement* and think-

• See EFFECTS on Page 154



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# Hollywood

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# HOLLYWOOD PRO'S

## at work

CHICAGO—The first piano and organ recital utilizing three-dimensional recorded sound was given last month by the Chicago Club of Women Organists.

The program included duets played on the piano and organ, and a special duet which was reproduced three-dimensionally with special equipment developed by a commercial manufacturer in Illinois.

Robert L. Shoemaker, of the Du-Kane Corp., explained the three-dimensional illusion on binaural and stereophonic sound.

He said that three-dimensional sound recording is the counterpart of the three-dimensional pictures that are now making news in New York and Hollywood, and the stereo cameras and viewers which have recently become popular.

"Three-dimensional pictures are based upon the fact that our two eyes act as range finders giving us an accurate sense of depth, or the distance that objects are away from us. Three-dimensional sound reproduction is based on the fact that our two ears act as direction finders giving us an accurate sense of the direction from which a sound originates.

"In three-dimensional sight, each eye sees the scene slightly differently. The brain interprets these differences in the terms of the distances of various objects in the scene. This is known as "binocular" or "stereoscopic" vision," he said.

He added that in three-dimensional sound, each ear hears the sounds around it slightly differently. The brain interprets these differences in the terms of various directions from which the sounds originate. This is known as "binaural" or "stereophonic" hearing.

Three-dimensional photography is accomplished by photographing a scene simultaneously with two cameras placed like the human eyes a few inches apart. The pictures are then presented to each eye separately, giving the viewer the illusion of a picture with depth. For the individual viewer, the two pictures are contained in a stereoscope or viewer held close to the eyes. For larger audiences, they are usually superimposed on a screen and the audience is furnished with glasses which separate the pictures for each eye.

"Three-dimensional sound recording is accomplished by recording simultaneously but separately from two microphones placed like the human ears a few inches apart and turned outward at about 45 degrees. For the individual listener, the two separate recordings are played back simultaneously — one to an earphone on the left ear and one to an earphone on the right ear — giving the listener the illusion of sound direction and motion and the uncanny ability to separate recorded sounds apparently coming from different directions just as if he were listening to the original.

"Although the words "binaural" and "stereophonic" are synonymous, the word binaural has come to be applied almost entirely to the techniques in which earphones are used. This method gives effects that are comparatively simple of accomplishment and are so startlingly realistic as to cause listeners to react physically.

"But the earphones are cumbersome and are complicated and expensive if supplied to a large audience. Consequently another method for use without earphones has been devised. The word *stereophonic* has come to be applied to this method.

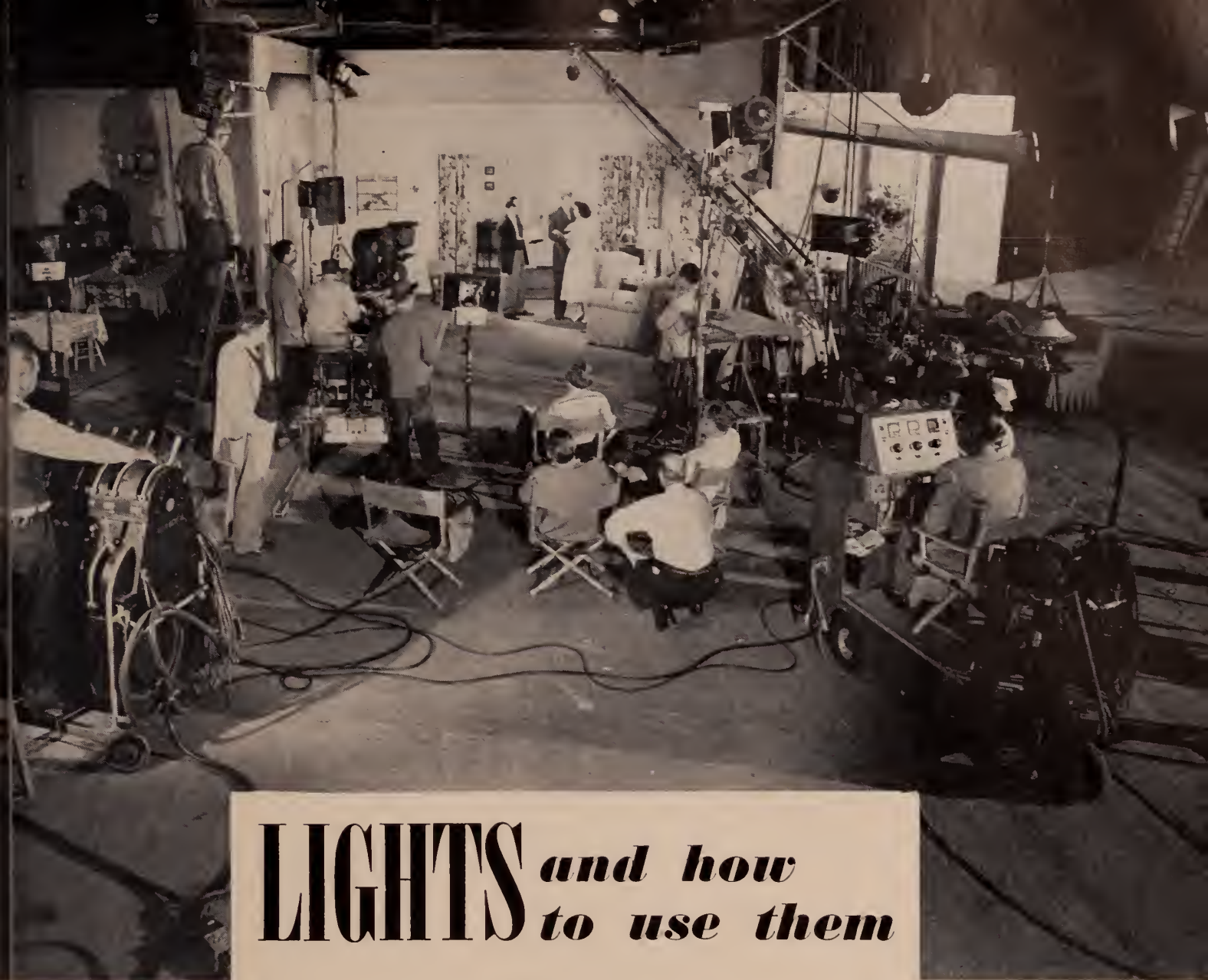
He said that Stereophonic sound reproduction is based on the same premise that the sound should be heard directionally; but since the listeners are a large group, the sound is *reproduced separately through two or more speakers located in different parts of the auditorium or listening room*. For a concert or other types of stage presentation two or three speakers placed across the front of the room will suffice. The audience will hear the different sounds coming simultaneously from different parts of the stage and will have the illusion of a full orchestra spread across the stage.

For more complicated sounds which may come from behind, or from the side, or from overhead, more speakers must be used. Disney's "Fantasia" used a great many. Much of *Cinerama's* realism comes from the six speakers located three across the front, one on each side, one behind the audience.

For each speaker used, there must be a separate recording made and each recording must be played back simultaneously.

• Continued on Page 158





Faily Film Prod. photo

from "The Road Back"

# LIGHTS *and how to use them*

By LEONARD CLAIRMONT

SINCE the advent of television, commercial photographers and cameramen of the advanced amateur group have been flocking to the new industry. While the TV stations scream for more films, this large group of energetic individuals is on the job turning out a meritorious product—chiefly in the 16mm category. Their task is not altogether an easy one, since sponsors have become rather spoiled, because they are familiar with the product of the well-trained professional.

It has been said that the real test of a cameraman is his manner of lighting the set and his players. Exteriors seldom present any serious problems, but where no natural light exists, it has to be created. And to create anything takes an artist. Some people will say that a genuine camera artist can take any kind of lighting equipment and still turn out a showpiece. Others claim that "the master

is only as good as his tools". I would say it takes a little bit of both. As far as still cameramen are concerned, it seems most likely that a good portrait photographer will learn the new trade a lot faster than a news photographer, inasmuch as the one who has learned how to light his subject with artificial means, has already won half the battle. But since he cannot retouch or dodge or resort to any of the stillman's trickery on movie film, he has to know how to place highlights and shadows exactly where he wants them in the picture *before* he shoots it.

Let us not deceive ourselves! If we want to light a set properly, we do need proper lights. The cameraman should have at his disposal a fairly good supply of lights to attain the photographic quality which the professional field demands, whether he buys, borrows or steals them. The amount of light depends, of course, on the size of the set and the course

of the action. The audience, as well as the film buyer has been accustomed to well-lit sets of the theatrical films, and will not settle for anything less. Therefore it is advisable not to try to get away with less light units than the job requires, or using inferior equipment. The old saying that "you can't make a silk purse out of a sow's ear" certainly is true in picture making.

The minimum basic requirements for a medium size job should at least include two "Juniors" (equipped with 2,000 Watt globes), four "Baby Keg-lites" (750 Watt), two "Double Broads" (with 500, 750 or 1,000 Watt globes) and a couple of "Dinky-inkies". For color photography a couple more "Double Broads", or "Cine-lights" will come in handy on a set the size of an average living room or office. The Cinelight produces a feather-edged beam than blends smoothly with the light from other

• See LIGHTS on Page 160



# THE LAB. is --

## your friend

*The producers best friend is the lab, if they know what you want, what you are shooting and the effect you desire. Check with them first before beginning production.*

By HAROLD GIBBONS

Lou Vincent is supervisor of Acme Film Laboratory in Hollywood. They process kine-scopes, do reversal, sound tracks, color duplicating and reduction printing from 35mm to 16. They handle "Fireside Theatre", "Wild Bill Hickok", "Screen Televido", "Sportsvision", "Cisco Kid", "Bing Crosby Enterprise films", and others. With 24 years experience at Metro-Goldwyn-Mayer and the last seven at Acme, Vincent trots out some good advice to cameramen just getting started in independent production.

"Best thing to do, when contacting a lab for future processing, is to discuss your particular type of shooting with the lab supervisor," Vincent said.

"The final quality depends upon the light, type of film, subject, and other factors. If the lab boss knows these things he can do a great deal to save situations which seemed to be hopeless at the time of shooting."

But he went on to explain that grossly underexposed footage was simply

that — and nothing could be done about it.

"But there are situations where we can aid the cameraman when the light is bad, and he has shot at the widest possible opening. Take football footage for instance.

"First half of the game is shot with fairly good light, but along about the second half, the light falls off and you have reels which are underexposed.

"And here is where we can boost the image by developing 50% longer, and come up with fairly good exposures," he said.

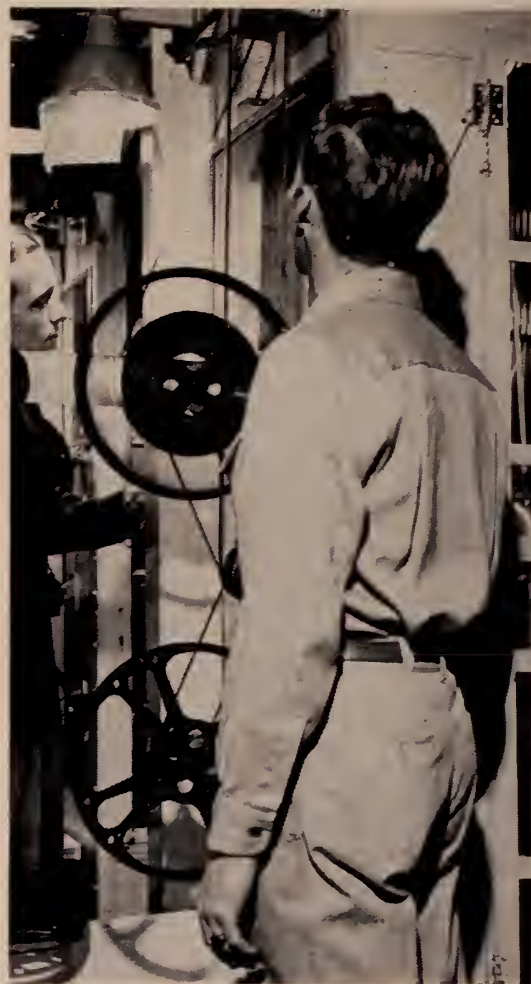
But coming back to the independent producer who has just begun production and wants to make certain that his footage is correctly exposed.

"Best thing to do is to come into the lab and see the dailies—that is,

if the cameraman is in town. If not, it's a good idea to send a test strip, with a weather report—and this helps us to develop the film correctly. Five feet exposed at the end of a roll is sufficient for testing," he said.

He explained that they have four kinds of developers which are used for varying conditions and for various

• See LAB on Page 164







*Felix Barlow, center, directing a motion picture being made for instructional purposes, for employees at Northrop Aircraft in California.*



## ***Industrial Movies at***

# **Northrop Aircraft**

By L. L. ROWE



First movies of aircraft production at Northrop were made in 1939. Since then, hundreds of thousands of feet have been exposed, and the films used for a variety of purposes — many unique.

Today Northrop has a busy staff of six people who do nothing but expose film, every day of the year. One of the important uses of these films is to simplify training technique so that

new workmen can learn faster, and have a better visual appreciation of their jobs.

One official of the company said that animation films have proven to be of utmost value in employee training, in terms of speed and efficiency. He added that without motion pictures the training period would easily extend to twice the time now taken.

• See NORTHROP on Page 164





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## EFFECTS

• Continued from Page 149

ing in terms of *visual images* which are the tools of the film-maker.

Time and practice are the real cures for this kind of Dullness. But helpful medicines for symptomatic control of the discomfort of Verbalosis include: diligent study of good books on film, repeated exposure to the great films of all time, and merciless analysis and criticism of one's own work. Recommended writers include Spottiswoode, Grierson, Nielsen and Rotha. Films of therapeutic value include the latest box office sensation; more curative are the oldies and experiments you're likely to run into in New York (at Cinema 16, and the Museum of Modern Art) in Los Angeles (at Coronet-Louvre Theater), in San Francisco (Museum of Art) or at your local film society showings.

Also, by all means try to see as much as possible of the work of film-makers in your own field of specialization.

*Camera*work is another vital organ of film through which the whole body of a picture can be infected with old Devil Dullness. When combined with Verbalosis of script and direction, the disease is 100% fatal.

Diagnosis is easy. *Almost always, Dullness of photography reveals itself through the symptom of photographing everything from approximately the same tonal or color range.* Such routine Dullness of camera work is the inevitable result of verbal thinking by director and writer and lack of cerativity (or authority) by the cameraman.

It's so easy, and comfortable, to set up the camera at "normal" tripod level, and move it from setup to setup without changing its height.

But it is precisely change of angle, of camera view point, which makes photography interesting and hold attention of the audience. By neglecting to change viewpoint, the cameraman (and director) are guilty of malpractice. They neglect the most powerful cure for Dullness in the whole film-maker's pharmacopoeia.

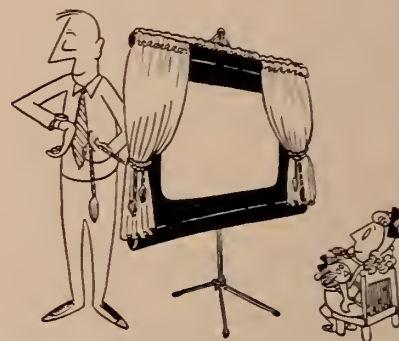
This doesn't mean change of angle for its own sake. It's the story, the intended emotional meaning of the shot, which determine camera angle. If, for instance, we are establishing in a series of shots the relationship between a man and his dog, our angle on the dog should naturally look *down*; and for shots on the man, seen from the dog's viewpoint, our camera should naturally look *up*.

A good cameraman doesn't habitually work at every level, but is willing and eager to climb a tree to get down on his belly in a plowed field, all de-

pending on what the script and the director want the shot to say.

Other "special effects", free ones, a craftsmanlike photographer can give you to cure photographic Dullness, include his ability to *vary the tonal scale*. By varying the use of his filters, exposure, lighting, etc., he can greatly enhance the mood or emotional feeling of any scene. Comedy scenes, and scenes of poetic lyricism, for instance, frequently come off better when photographed in high key grays and whites. Tragedy, passion, violence, are often most effective in low key blacks and grays.

Shooting in color, the cameraman's eye for emotional values is even more



important. Instead of going hogwild on rainbow color combinations for their own sake, he can use color for emphasis, and color to evoke mood. Scenes of violence or of passion can have important red areas. Dominant greens and blues suggest peacefulness and happiness. Warm browns and yellows are friendly hospitable colors, equally good for a room in which a commercial product is demonstrated or in which a love scene is enacted.

What else? The creative cameraman can make *in the camera*, "free," many of the optical effects normally done at additional cost in the laboratories. Most professional cameras, for instance, can make fade-ins and fade-outs during production (but your script and your directorial pacing better be right!) A semi-pro 16mm camera like the Cine-Special has a frame counter and backwind and can make dissolves, montages and superimpositions at no additional cost other than skill and patience (of which few cameramen have enough).

A creative cameraman can also give you, if you let him, "special effects", free, involving matt box magic (vaseline shots, etc.), day-for-night effects, vibrating camera (to suggest shock waves of gun firing, of rocket ship landing, of a sock on the jaw, etc.), subjective camera (the eyes of a hunted criminal), "dutch angles" sideways positioning of the camera for ef-

• See EFFECTS on Page 162



## NEWSREEL

• Continued from Page 137

known as Norma Jean Daugherty, when she was posing for photographers at the Ambassador Hotel Gardens at Los Angeles in 1945 and 1946. My camera was there on both of these events.

How do you go about filming a Super Colossal Newsreel? First, have a good collection of telephoto lenses and second, check the newspapers to see when certain public events are to be held, such as motor boat races, dog shows, ski jumps, swimming exhibitions, polo matches, bathing beauty contests and other events. I thought the best way to start the Newsreel was to cover a bathing beauty contest. Pretty girls always freshen up any dry newsreel, so it was that in 1940 I was in Venice, California, trying to film the yearly Venice Bathing Beauty Contest. The bathing girls parade on an elevated boardwalk on the pier and the one selected as the winner has an opportunity to represent California in the Miss America Contest at Atlantic City. I was among the spectators at the beginning of the boardwalk, just prior to the start of the contest, trying to figure how I could get on the newsreel platform when I saw two of the contestants a few feet in front of me. One had dark hair, blue gray eyes and a lovely peaches and cream complexion. This combination was hard to beat, so I asked her to pose for a movie shot. She graciously consented and although she did not win the beauty contest, she later became the famous movie star, Yvonne De Carlo. The contest, I believe, was won by another pretty girl, Rosemary La Planche. Coincidentally, about seven years later, I filmed Yvonne De Carlo as she presented trophies to the winners of a beauty contest held at the Beverly-Wilshire Hotel in Beverly Hills, California. By this time she was an established film star but I saw her when—

I have always wanted to film a fire in color. This is difficult to do unless you live in a fire-house with the firemen or a fire breaks out in your neighborhood and you happen to be around at the right time. And that is exactly what happened when I filmed in color the Hollywood Park Race Track Fire. The race track, located about a half mile from my home, burned completely to the ground in an uncontrollable and spectacular fire. I had been visiting a friend in Inglewood and was returning home about 11 P.M. when I noticed a red glow from Crenshaw Blvd. At first I thought it was an oil well sump burning from oil wells in the vicinity and then all of a sudden I realized the racetrack grandstand was on fire. I rushed home, loaded

my camera with type A color film and was at the first just as the fire engines arrived. I set the lens at f1.9 and started shooting, using a one inch lens. Closeups were taken with a two inch lens. When I got home, I wound the film back and the next morning I double exposed the newspaper headlines of the first against the actual fire itself. This makes a nice title, as through the newspaper headline, "HOLLYPARK BURNS", the audience sees the racetrack grandstand actually burning.

From racetrack fire to Howard Hughes's flying boat is a long jump, but luck must have been with me again as I was able to film this event. I had seen the huge eight motored flying boat at the Los Angeles harbor and when I read it was to be launched and water tested, I knew that this worthy event had to be filmed. I understand this was the largest seaplane ever built, with its eight motors developing 24,000 horsepower, capable of raising the ship into the air with 200 fully armed soldiers. However, according to the newspapers, there was some talk in Washington that the flying boat could not lift itself from the water, let alone fly. Through the influence of a friend, I was on the newsreel boat that followed the plane as it went through its water tests in Long Beach Harbor. I had filmed quite a bit of these tests and the flying boat had not left the water. The newsreel boat had a walkie-talkie which received instructions as the tests were being made so as to afford the photographers on board ample opportunity to take pictures. On the last water test, the flying boat gathered speed from one end of the harbor and as it came abreast of the photographer's boat, which was going 45 miles per hour, the huge seaplane, with a thunderous roar of its eight mighty engines, suddenly lifted into the air about 100 feet and flew about a half mile before it gracefully settled on the surface of the water. Not only did I film the flight, but every newspaper in the land had a picture of the flying boat in the air, proving that it could fly.

Every newsreel should have a little humor. I found plenty of it at Mack Sennett's birthday party, which I was fortunate enough to attend. It seems that this is a yearly affair in which the oldtimers of Hollywood pay tribute to a man who was the king of slapstick comedies and made pie-throwing an art. I filmed some rollicking scenes in which the Keystone Cops enacted some gags from their old comedies. Helping them were such old time stars as Vera Steadman, Hank Mann, Andy Clyde, Jimmy Finlayson and Juanita Hansen.

• See NEWSREEL on Page 156

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## NEWSREEL

• Continued from Page 155

Besides the above mentioned events, my Super Colossal Newsreel contains the Los Angeles Sheriff's rodeo, Hollywood Premieres in which celebrities of the screen attend the first showing of a picture, air show, hot rod races, water skiing, wrestling and other numerous events taken in public while the newsreel cameras and other photographers also took pictures.

But the movies that wake them up at the end of the reel are shots of the most glamorous girl of all . . . the fabulous Marilyn Monroe, before she became a movie star and was a photographer's model in Los Angeles. In 1945 and 1946, the Hollywood Blue Book Model Agency was located in the Ambassador Hotel and run by a very charming young lady. On Saturday and Sunday afternoons, models from the Agency started posing with different costumes just for the experience, and it wasn't long before there were quite a few cameramen, movie as well as still, every week end taking pictures. Marilyn Monroe, then known as Nora Jean Daugherty was one of the Blue Book Models and the movies I have shows her modeling a play suit on the edge of the swimming pool with several other girls. On another occasion, in 1946, I attended Los Angeles Radio Station KFI Camera Clinic of the Air which had guest models, including Nora Jean Daugherty. After the camera meeting was held over the air, guests and photographers were invited on the stage to photograph the different models in bathing suits. Of course I was right there and obtained some stunning shots of the models, particularly the young lady who is now Marilyn Monroe, in a white bathing suit.

## MAGNETIC

• Continued from Page 138

author and shown in the photograph in Fig. 2.

The rate of flow of film cement is governed by the size of the opening in the bottom of a glass tube which serves as the cement reservoir (See Figs. 1 and 2) and is also dependent on the height of the column of bonding material in the tube. However, the latter dependency is insignificant for column heights of anywhere up to around three inches. The quantity of cement applied to the sound-track edge of the film must be such that it will not be spread over the picture area of the film when the tape is pressed against the film. This quantity is determined not only by the size of the opening in the cement tube but also by the tape-film feed speed. The

speed of film and tape through the rollers of the apparatus depicted in Fig. 2 is slightly more than six feet per minute and depends upon the diameter of the motor driven roller (see Fig. 1) as well as on the speed of the motor. When roller diameter and motor speed are fixed, the correct quantity of cement to be applied to the film can be determined by experimenting with cement tubes possessing different sized openings or by using a cement tube equipped with a stop cock (a variable opening).

The best pressure between tape and film is determined by manually ad-



justing the pressure between the rollers. The method of accomplishing this is found in the section on construction of striping apparatus. In making this adjustment, it is very important that the line of contact between the rollers be parallel to the axes of rotation of the rollers. If such is not the case, spotty and crooked striping results.

### CONSTRUCTION OF STRIPING APPARATUS (Photo No. 2)

The essentials of the striping apparatus evident in the sketch in Fig. 1 are motor, rollers, tape guide, cementing table, container for bonding medium, and four reels. Each of the above will be considered in the order listed with reference to the apparatus shown in Fig. 2.

**Motor**—The prime consideration here is the speed of rotation, since the load is very small. The motor used in the set-up of Fig. 2 is a 1/15 horsepower Bodine geared down to 43 r.p.m.

**Motor driven roller** — This roller, made by placing 1/4 inch rubber tubing over a brass rod, drives a second roller (see Fig. 1). The latter (diameter immaterial) is a modified photographic print roller. Note in Fig. 2 that the print roller was mounted to the main base of the striping machine by bending its handle. The handle was then clamped to the base by the screw and plate arrangement shown. This

makes possible the adjustment of roller pressure referred to earlier.

**Tape guide**—The tape guide was made by filing a groove in a piece of soft wood just wide and deep enough to accept the recording tape. The grooved top side of this block was covered with a piece of stiff cardboard cut so as to possess a tongue which extended beyond the block proper. This tongue, equipped with two slits (cut with a razor blade) through which the tape is threaded (see Figs. 1 and 2) makes contact with one of the rollers. It should be noted (Fig. 1) that the tape (1/4 inch wide) is made to overlap the film by an amount equal to the width of the sound-track area. As a result, when the tape is peeled from the film it will have a portion of its oxide coating removed. This tape is used again until all of its oxide coating has been used up, each time making the remaining oxide on the tape overlap the film by an amount equal to the width of the sound-track area. This is accomplished by shifting the tape guide laterally. (The tape guide is mounted on a block which in turn is held firmly in a channel. This channel is parallel to the roller axes. With this arrangement, the guide can be moved parallel to the axes of the rollers.)

**Cementing Table** — In constructing the cementing table, two strips of celluloid (thicker than cine stock) were placed parallel to each other, separated by slightly more than 16mm, on top of a sanded soft-wood block. The channel thus formed was then capped with a piece of polished aluminum (stiff cardboard or a number of other materials would do) so as to form a snug tunnel for the cine film to pass through. A portion of the aluminum cover-plate was removed so as to make it possible to apply the cement to the film. (The tunnel length should be sufficient to guide the film in one position to the rollers.)

**Cement reservoir**—The cement reservoir was constructed from 3/16 inch glass tubing as follows: A piece of tubing about a foot long was held horizontally by its ends with its mid-section in the flame of a bunsen burner. The tubing was held in the flame and rotated continuously about its geometric axis until the portion of it in direct contact with the flame became plastic. When the latter occurred, the glass tubing was pulled apart thereby giving to the two resulting pieces a fine taper at one end. Using the edge of a file, the resulting taper was then cut at the proper point to yield the size opening desired. (The end of the taper should then be held in the flame for a short time to remove its sharp edges.)

**Reels**—The method used to mount the tape and film feed-reels is evi-



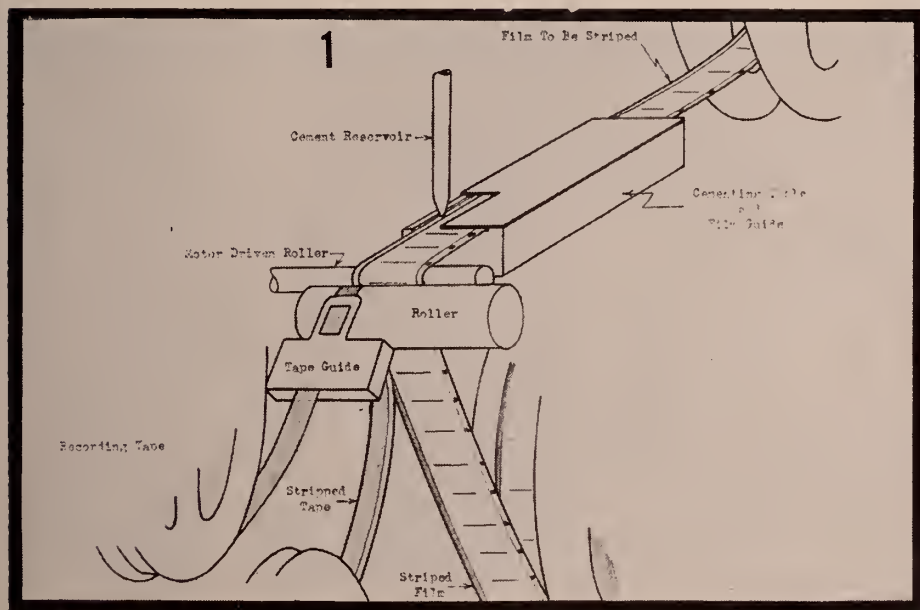
dent in the photograph in Fig. 2 (These reel mounts were obtained from a bulk-film winder sold by Superior Bulk Film Company, 105 South Wells Street, Chicago 6, Illinois.)

When recording tape has been peeled from the striped film, it is wound on a take up reel, as is the iron oxide striped film. The take up reels are driven by rubber bands which connect the reel shafts to the motor shaft. Each reel shaft is equipped at one end with a pulley to accommodate the rubber band and at the other end with a pin which is removed to allow the reel to be slipped *loosely* onto the shaft. This pin is then placed into a hole provided for it to hold the reel in position. When the shaft revolves this pin bumps a piece of spring brass extending perpendicularly from the side of the reel on the side facing the pin. This contact sets the reel into motion thereby winding up the available tape or film. When the available tape or film has been "taken up", the

apparatus in Fig. 2 at a cost in the neighborhood of tenths of a penny per foot. (When done commercially the fee is 3.5 cents per foot.) Then, of course, there is the joy and satisfactions of doing the job yourself.

Silent film (sprocket holes on both edges) may also be striped by this method. This is important now that the Bell and Howell 202 recording projector can be used with either sound or silent film.

In this article the iron oxide stripe was applied to the base side of the film. This is the side that would be striped if the film concerned were the original. If a first copy of an original were being striped, the emulsion side would be the side involved. If such were the case, the emulsion along the sound-track edge of the film must be removed. Failure to do so makes the iron oxide stripe very easy to remove from the film. If the emulsion is removed by a motor driven wheel surfaced with emery cloth making very



pin bends the spring brass and slides over it, thereby ceasing to drive the take-up reel. This process is repeated when the striping apparatus is in operation.

This information on the construction of striping apparatus is very general and much leeway exists for modifications. When the essentials of the striping apparatus have been assembled, the operator can readily determine the proper adjustments of the various parts listed earlier by experimenting with a piece of discarded film.

#### ADVANTAGES OF THE METHOD

The most outstanding advantages of this method is the saving in time and money which it makes possible. A 100 foot roll of 16mm film can be striped in approximately 15 minutes with the

light contact with the film, the bond between the iron oxide and the cine stock is such as to render the oxide stripe peel-proof. No grinding or roughing operation is necessary when the base side is striped, since a direct application of the oxide to the base results in a peel-proof, scratch-proof bond.

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## PROS

• Continued from Page 150

ultaneously in exact synchronization with all the other recordings.

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"Two or more separate sound tracks from separate microphones are recorded simultaneously on one tape. When the tape is played back, each sound track reproduces its sound through a separate speaker. Each speaker is placed in relation to the audience approximately where the corresponding microphone was when the recording was made. Since the sound tracks are all on one piece of tape the synchronization is exact. All the different sounds which reached the microphones at a given instant during recording are now heard coming from the corresponding speakers simultaneously but with the same differences as at the recording time.

"If, for instance, the microphones were recording a train coming through a station from left to right, the audience will experience the effect of a train coming right through the room in the same direction," he concluded.

## FLOODS

• Continued from Page 139

camera without your subjects nervously standing in the scene waiting for you to begin. They're going to get hot and bothered if you insist on them holding their positions while you install lights, take meter readings, and measure the distance.

Almost everyone's eyes, including those of small children are unaffected by the brightness of photo bulbs. (The only exceptions are those people who must shield their eyes in any kind of daylight.) When bulbs become really irritating, it's from the sudden change in brightness rather than the amount of light. Common courtesy, and a desire for better pictures, requires a photographer to snap on his lights *before* anyone walks in front of them; or to advise people to close their eyes for an instant while he flicks the switch.

Lights which have been placed above eye level are more comfortable for the subjects and, incidentally, often result in a better-looking scene. A makeshift high light stand can be made by setting a chair on a table. The reflector's clamp is then snapped into the top of the chair back.

The most common mistake in arranging movie lights is placing them too close to the subject. Movie photographers naturally want to get as much light as possible for their ex-

posures, but lamps set too close produce harsh, uneven effects. Anyone who moves while very close to a reflector will suddenly change in brightness. And unflattering shadows are emphasized by near lights. The solution here is obvious: Just place your lights as far from the subject as possible while still getting enough illumination for a good exposure.

With two No. 2 bulbs in proper reflectors at a distance of eight feet, you can shoot Kodachrome movies at around f3.5. A smaller f stop usually isn't worth the uneven lighting that would result when the lamps are packed in close on moving people. The set-ups we've learned for lighting stills don't always apply so well to moving pictures.

Three No. 2 photoflood bulbs consume almost all the current the average house line can handle. But if it's necessary to sock in the light from four or five bulbs, you might be able to run them on the same line for a minute or so before a fuse burns. Another dodge is to bring a line in from another room which is on a separate circuit, although you will now be liable to blow the main fuse.

Refrigerators and deep freezers drain a heavy load of current when their motors switch on, and an occasional blown fuse may be due to one of them starting while photo-lamps are burning. Electric heaters, too, are rivals for current and ought to be reckoned with in figuring the line load.

Well-lit, natural-looking indoor scenes should be a part of every home movie collection. A little practice in filming by photoflood lamps soon pays off in better pictures for the photographer and an easier time in front of the camera for his friends. The confusion of tangled light cords and the fingers burnt in trying to unscrew hot bulbs are all forgotten when those beautiful rolls are projected for the first time.

## EDIT

• Continued from Page 139

can be much shorter, from 3 to 5 seconds, quickening the tempo for the effect of excitement. All this can be done on the editing board by careful cutting, provided that enough film was shot originally making it possible. When action is fast the scenes can be short — action slow, shots are longer.

Matching action in editing is another point many amateurs overlook. This is illustrated in Figs. 4 and 5. Mother brings the spoon up to baby's mouth seen in a medium shot. The closeup action should be matched—

• See Next Page



that is the spoon seen in the last frame of the medium shot should be seen finishing the action starting in the first frame of the closeup. The object is to make the action continuous. A medium shot may show someone picking up a book and the filming at the time was cut just as the hand barely reached the book. If the next scene filmed shows the person, book in hand and moving away, the action is broken. Some editing must be done in the camera too.

The mechanical part of editing is easy but it should be systematic. Main tools are a pair of rewinds mounted in a board and a splicer. A viewer of some sort is convenient, but a small hand magnified will do. An action-editor is tops if the budget can stand it. Some means of holding the film clips cut from the film rolls will be needed and the simplest are egg boxes. Cardboard separators in shallow and larger boxes can be made and used. Illustrated is an editing box of plywood and compo board with numbered sections.

Individual films to be edited, of course, will require some slight varying of the system. For one example, let's say you come home from a vacation and part of the trip included a river-float fishing trip. The first step is to project all films a couple of times to get a general idea of what you have. Do this by yourself so you can concentrate. Project them again and make a list of all shots. Fig. 6. This could be done on an action editor instead. Make notes on each shot using initials such as o.x. for over exposed—u.x. for underexposed—c. for cut and so on. If you want to you can use a hand punch as a guide to mark each shot to be cut.

The first list of shots may look like this:

Roll No. 1.

1. Car comes down road — past camera.
2. Car into lane, past bend cut 1st part).
3. Hans and Ray get out of car (too long).
4. H. takes out motor, walks to riv., 2 shots, (dark but use).
5. R. lights cig.
6. Boat off car top—close.
7. Boat off car top—med. (cut shaky last).
8. R. gets out tackle, rods, 2 shots.
9. River scenic—o.x. (cut).
10. River scenic (use).
11. Boat slid in water—3 shots—(cut Mid).
12. H. carries motor—puts on (too long).

And so on down the line completing each roll of film in order.

The next step is to study and pore over the lists of shots and figure out

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## EDIT

• Continued from Page 159

the best possible arrangement. Using these lists as a guide, the second or cutting list is made and could look like this: (First numbers are section box numbers).

1. 1. 2. 3.
2. 7.
3. 6.
4. 8. (use 1st shot).
5. 4. (use 1st shot).
6. 8. (use 2nd shot).
7. 4. (use 2nd shot).
8. 5.
9. 10.
10. 11. (both).
11. 12.

Splitting up the shots we see a possible order of the car coming down the road towards the camera, swinging into the lane past a bend towards the river. Next we see the boat being taken off the top of the car. Now Ray is seen getting the rods and tackle boxes out — a shot of Hans getting the motor from the car trunk — back to Ray as he finishes his job and back to Hans as he starts towards the river with the motor. A shot of Ray lighting a cigarette. A scenic shot of the river with two of the boat at the river's edge being launched. Hans is next seen putting on the motor. Shots 4 and 8 were split up to give a con-current action showing while Ray was taking out the tackle and rods. Hans was taking care of the motor. There may be a lot to be desired here, but thus you have the best possible arrangement with what you have.

The next step is to cut out the shots AS THEY COME FROM THE ROLL OF FILM, and placing them in their respective numbered editing box sections as numbered on the second list. Fig. 7. Long scenes can be wound on extra spools if desired, short ones coiled by hand. Shots 1, 2 and 3 from roll No. 1 would go into section No. 1. First part of shot 4 would be put in section No. 5, second part of 4 in section No. 7, shot No. 5 would be put in section No. 8 — and so on through each roll. Scene No. 9 was so over-exposed it was thrown away.

After cutting is done, all that remains is the mechanical action of splicing the film clips together starting with the one in section box No. 1, then No. 2 and so on. You will now have them in order as listed on paper. Fig. 8.

Projecting the assembled reel again, of course, may show needed revisions — shortening, re-arranging — titles needed, etc.

Yes, editing can be a real enjoyment and in it alone can lie the difference between a poor, uninteresting hodge-podge and a film you will be proud to show.

## LIGHTS

• Continued from Page 151

sources. It takes the standard 1,000 Watt Mazda globe and a single lamp provides ample punch and covering power for modelling, backlighting and general illumination. A "Senior" — which is a 5,000 Watt unit — is unexcelled as a key-light in color filming, but the amount of current drawn by this light may be prohibitive.

Roughly speaking, each 100 Watt of illumination will draw one ampere. Most house circuits are not wired for much over 10 or 15 amps. To be able to use the light recommended, one should be prepared to have at least 150 amps of power and all electrical facilities strong enough to accommodate it.

Assuming that we have adequate power and the proper lights on the set, we are next concerned with in what "mood" the picture is to be photographed. For commercial, so-called "nut-and-bolt" pictures, comedy and instructional films, a high key lighting scheme is practically a must. A low key scheme is used for dramatic effect and for mysteries. Often a script will call for both types of mood in the same picture, so each sequence is planned accordingly.

For the purpose of demonstration, let us take an average office and light it in high key for color film. The set has three walls, an outside door in the background and a large window on the right side of the set. The action will take place in the middle of the room with entrance and exit made from the door in the back.

After having decided on the mood, next we have to consider is the light source. In this case our main source of light will have to come from the direction of the large window on the right to lend reality to the scene. This will be our key-light. Inasmuch as this is to be photographed in color, it will require lots of fill-light, enough to achieve a ratio of 1 to 2, or 1 to 3, between the key-light and the fill. But first, let us "rough it in", as the term goes.

This means we have to light the background and that part of the set where no action will take place. Consequently, the cameraman has first to acquaint himself with the action pattern and this is usually done by having the actors — or stand-ins — go through the mechanics of the scene to give him an idea about how he should light the set. The side walls should first be lit by crosslighting them from the back, always letting the foreground go a little darker than the back part of the wall. *This gives us a feeling of depth.* Next, the furniture should be crosslighted from the back, which gives them separation from the back



Watch your scene through a viewing glass and make necessary corrections. You may have to rearrange your back-light in such a way that it falls on the players shoulders, thus keeping them from blending into the background. You may want to add a "kicker" to give a face more roundness or to lighten up a dark suit, throw a light around a desk lamp or back-light someone's hair. For an eye light, use your Dinky-Inkie at your subjects eye

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## 161



level and next to your camera, adding extra sparkle to eyes.

The faces of the players should be carefully studied to make sure there are no double shadows, which will appear when the lights on either side of the subject are of equal intensity. If so, the fill light should be subdued or placed closer to the camera. No rigid rule can actually be followed in placing set lights, as everything depends upon position of the subject, the artistic taste of the cameraman, or the action of the scene. What it actually takes to light an interior is *experience*. And this can be had by experimenting, making errors — and learning from one's errors.

Gauze or silk screens over the lights will soften harsh shadows, and this is particularly recommended for close-ups of women. Some cameramen prefer to over-expose in order to "wash out" wrinkles, and then correcting the exposure in printing. This is not advisable for color film, where the exposure should always be "on the nose". To add more character to a masculine face, cut down on your fill and leave your key-light "raw".

Through the doorway in the background we might get a glimpse of the room beyond, so the thing to do is to light this up too. An ordinary photoflood will do, even though this type of light is of a higher color temperature than the 3200 Kelvin Mazdas being used for the rest of the set. A slightly — and very slightly — bluer light in the extreme background will only help to give a feeling of more depth.

At this point, when all the lights are on, it is wise to check the color temperature, as there might have been a voltage drop, and make necessary corrections. I find the Harrison Color Meter excellent for this purpose. Kodachrome Commercial Film is color balanced for use with lamps emitting light at a color temperature of 3200 Kelvin. Changes in color rendering become noticeable if the illumination departs by more than 100 degrees from this value. It is, therefore, important that all lamps operate at or near 3200 degrees Kelvin; if this cannot be done, all lamps should be operated at some other single temperature, and a proper Color Compensating Filter should be used on the camera lens. Voltage may vary widely during the day and evening. If possible, avoid hours of heavy load.

Now that we have the set properly lit, what about exposure? There are many personal likes and dislikes on this subject. Some cameramen will light a set for color at 650 foot candles, other at 900. At 650 your exposure should be F/2.3 and at 900 step down to F/2.8. Some will shoot

black-and-white (Eastman Background X, or Dupont 914) at a key of 150 foot candles, others as far up the scale as 350. At 250 foot candles your exposure should be at F/3.5.

These values are for the conventional type exposure meter and indicate the illumination level recommended for the key-light, checked after all fill-lights have been arranged.

With G.E. meters, like type DW-68, it is recommended that when incident-light measurements are made with the hood off, the light readings be divided by 2. This applies whether the meter is used with or without the multiplying masks.

Practice makes perfect, and the more you practice the sooner you will become perfect—or should we say *near perfect*.

I doubt very much that the perfect cameraman was ever born—it might be you!

## EFFECTS

• Continued from Page 154

fects of drama, instability, power, etc.), in-and-out-of-focus effects (for that educational film on alcoholism), etc., etc., etc.

The cameraman can also minister to the disease of Dullness by his *control of perspective*. Long focus lenses cause that peculiar effect of *perspective compression* we've noted in newsreel shots of horse races, where the nags race like mad but don't get anywhere. Conversely, short and wide-angle lenses *spread out perspective*, give extreme depth of focus (for that factory interior in your industrial film), and exaggerate all movements toward and away from the camera (remember that wonderful scene in John Ford's "The Long Voyage Home" when Thomas Mitchell photographed with a wide angle lens, runs wildly away from the camera down the very deep perspective of the foggy dock?).

And finally, when all else fails, the last hope of a film stricken with Dullness lies in radical surgery. The Scissors! The Film Editor's operating table!

Like all the other specialists in the production clinic, the film editor can also further the disease of Dullness instead of curing it. *The revealing symptom of Dullness infection at the editor's bench, is, again, the literal following of the words in the script.* He cuts off the slates, "splices the ends together" in routine fashion, and he's done. *Done* is the word—for the power of the finished film, as well as for the lazy editor's work.

A good editor can repair a director's too-slow pacing by speeding it up. He can remedy a writer's verbalosis by compressing or eliminating dia-

logue and static scenes, or by cutting away to interesting *visual* material while the covering dialogue or narration continues on the sound track. He can remedy the director's lack of imagination in changing camera angles by emphasizing what little fresh-angled viewpoint footage he does have, and by eliminating static material.

If the film calls for a big explosion, the good film editor can save his producer a lot of TNT and money. He can ask for the director to shoot a huge closeup of the head of a kitchen match striking fire. With this piece of film, plus stock footage of house-wreckers tearing down a building, plus a few frames of rushing water and puffy white clouds, he can create a screen



explosion to make the viewer's hair stand on end.

Writer, director, cinematographer, film editor, these are the four makers of a film. When all or several of these jobs are combined in one man—as they frequently are in the commercial and independent field — successful work becomes more than ever a matter of *visual* thinking, of making do with low budget, and of figuring out what "special effects" you, as writer-director-cameraman-editor-AND-producer, can achieve.

As we have seen, the best and most powerful of these "special effects" aren't the property of Warner Brothers. They are exactly as "free" as our own creative intelligence and our willingness to sweat.

## "THE PROFESSIONAL TOUCH"

The average private 16 millimeter film showing is notoriously unprofessional. There are exceptions, of course, but it is commonplace to have unscheduled intermissions for any one of a dozen different reasons. It is not expected that such private showings be surrounded with all of the glamour and finesse of a Hollywood Premiere, but it is true that many mishaps could easily be avoided with a little care in planning. Thus, the enjoyment of the audience and the success of such



showings could be greatly enhanced.

In general, private showings would benefit from a discriminating imitation of some of the methods and techniques which experience has proved contribute to the successful theatrical exhibition of motion pictures. The locations chosen for private showings usually have their limitations, but by following certain simple rules, a group responsible for private showings can produce a reasonable facsimile of the atmosphere of a theatre.

Some brief suggestions will be set forth below and any enterprising group can usually improve upon these and adapt them to its own particular circumstances.

• Continued on Page 164

## CASH

• Continued from Page 136

film basis to start, and this is easily done as follows. Shoot your high school football games. Get your Chamber of Commerce with the support of a live civic club to sponsor a film of your town and get into the movie making business in your community. Film some weddings or anniversarys at \$35 per hundred feet on Kodachrome. Of course, you can't get rich at these rates but you will be surprised at the experience you will get, and the identification it will give you.

It's an old saying but it's still true: "You get out of your hobby only in proportion to what you put into it".

Try seriously to make every picture you shoot better than the one you made before. Some day you will find your services in such demand that you will be definitely out of the shoot-for-cost class, if that is your goal.

The greatest problem for the amateur producer is an outlet for his film. With the coming of the hundreds of new TV stations a broad field is opening up for the serious movie maker. So, if you are serious and ambitious in that field—get ready for it. But it is through study and hard work, that you will be able to acquire the knowledge and technique so essential in finding a profitable outlet for your pictures.

## LAB

• Continued from Page 152

kinds of film, shot in all kinds of light. But he stressed that the cameraman should indicate conditions.

"Here's a good example", he said. "We got a film yesterday, shot in very early morning—in fact at dawn. If we hadn't known that the cameraman wanted an early morning effect—which means a fairly heavy negative, then we would have over-developed, and the stuff would have looked as if it had been shot in late afternoon light".

• See Next Page

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163



He said that developers for kine-scopes were of low contrast because of the inherent high contrast in the kine image. And the same was true of high contrast films. A low contrast developer is always used for films of this type, and the opposite for low contrast films.

"Background-X, made by Kodak, and DuPont's No. 931 and Ansco films are used to a large extent in production," he said, "and we are set up to process these as negatives or positives. But most of the films we do are shot as a negative and then duplicates made," he explained.

Asked about control of solutions, Vincent said that they have a rigid system to insure constant strength of developers and bleaches.

"We check the solution controls every morning," he said, "then we check the equipment and run a scratch test, before we start.

"We choose a few frames, usually a close up, and run a cynex test. This is a test made from various scenes with different printing scales. The densities are evaluated in terms of good screen values, and the best ones are chosen, (according to the instructions we received with the film) and then we go ahead," he said.

We examined a large ground glass screen where a multitude of film clips were placed on the glass to determine printing contrast and grey scales. All of them were almost the same, to the untrained eye, but Vincent said that there was a difference of 1 to 1½ points between each test strip.

"We get complaints, naturally, and there isn't a lab in Hollywood that does not," smiled Vincent, but I'm very serious about this one fact: the lab is the cameraman's best friend; he has to be, if he wants to stay in business. We bend over backwards to give the best possible processing, and proof of the pudding is that we get plenty of major productions."

Before we left, Vincent repeated that cameramen should send in a complete description of their material, weather report, and even include a script, if possible.

"This way, we know exactly what is wanted. We specialize in quality, and we can then go ahead and make the best possible prints," he concluded.

## NORTHROP

• Continued from Page 153

Currently involved in the production of the F89 interceptor, Northrop makes a monthly film record of this aircraft in order to report progress to Washington. These films are sent along with written reports and officials say that the films are invaluable for a number of reasons:

"Motion pictures are the best way

of telling a story" said one officer of the company," and we feel that the visual record of the progress made in the plant is a useful aid in evaluating many things not covered in the report."

He added that films were used also to record specific data, special wings, and other parts of aircraft in the experimental stages. When mock-ups were destroyed after initial research had been made, a visual record was retained on film, and this was filed for future reference.

"In the field of public relations, films are the best medium", he said. "There is no better way of showing the public what we are doing and where their money is being spent."

Asked about equipment used, he explained that they have a few Cine Specials with sync. motors and turrets, a Bell & Howell 70 DH and DL and a high speed camera called a "Fastex". The editing equipment is



similar to the conventional Hollywood Movieola, sync. machines and sound readers.

As can be seen from the photos, they also have an abundance of lights, and there are no problems there, according to Felix Barlow who checks the photo department.

Roy Wolford, head of photography has worked out some unique photo equipment, but due to security, a description cannot be given here. He has, however, made an interesting application of the Bell & Howell 202 sound projector.

He said that it is used in a six months ordinance course given to officers and enlisted men. They use the machine extensively in the preparation of home-made training films for these people.

He mentioned too that they take motion pictures on a continuous month-to-month basis to show progress reports to the military. This saves a great deal of time, he claimed, and eliminated the necessity of taking these people on plant tours with the attendant confusion and lost executive time.

The same films are taken and re-recorded for use by sub-contractors as

very effective training films. They preserve the original track by taking it off a tape recorder, which allows them to put it on later. This system, they say, shortens the lead time on fabrication of important parts, and transmits information to these sub-contractors quicker and more effectively than would be done in any other way.

When the motion picture staff were asked about a career in this field, they replied that they had enough men to handle their assignments at Northrop.

But they said that there were many other plants which manufactured aircraft, and felt that there should be openings in smaller organizations which offer a fertile field to gain a background in industrial motion pictures—the rest was up to the individual to make his own opportunities.

Our own observation, if we may insert it here, is that industrial motion pictures were far simpler to do than drama films, or educational films. It seems to us that a basic knowledge of the simplest movie techniques should be enough to get anyone started in this field. And it could be that industrial work is a less hazardous type of work, economically speaking, than any of the other types mentioned. — James Randolph.

## THE PROF. TOUCH

• Continued from Page 162

1. *Film Committee*—It is advisable to appoint a committee of carefully selected persons to assist in the proper presentation of the showing. To them should be delegated the responsibility for such matters as the sale of tickets, obtaining of films and equipment, arranging for the hall, the taking of tickets and admissions at the door, ushering, refreshments, if any, and the like. There are many last minute details which can be properly handled only if there are at least a half dozen persons who are available well in advance of the showing to have everything in readiness.

2. *Tickets*—Specially printed tickets, though expensive, lend prestige to the showing and have some publicity value. They also tend to encourage and facilitate the sale of tickets and the collection of admissions prior to the showing itself. The next best thing is to obtain standard ticket rolls which can serve much the same purpose. These are less expensive, but also less effective.

3. *Parking*—Adequate provisions should be made for parking facilities and for directing the audience to the proper entrance.

4. *Projector*—The projector should

• See Page 166



# CLASSIFIED ADVERTISING

**RATES: 10c per word. Minimum ad \$2. Add 5c per word for text in capitals.**

## EQUIPMENT FOR SALE

• **BASS** . . . Chicago. Cinema headquarters for 43 years offers money saving buys in guaranteed used equipment. Zoomar 17mm to 60mm lens, "C" mt or Cine Special mt. with close-up attachment. List \$1650.00. Special \$750.00; Bolex H-16, 1" Vol. F:3.5, 15mm. Vol. F:2.7, case. \$425.00 value, for \$225.00; Cine Special I, single spocket, image reflex finder, 1" F:1.9, 6" F:4.5, 15mm. F:2.7, case. \$1200.00 value for \$525.00; 1mm. Kodak Magazine, F:1.9, case, \$92.50; B. & H. 70DA, 1" F:1.5 Vol., 2" F:3.5 Telate, 15mm F:2.7 W. A., case \$225.00; Natco Model 3031, 750 watt, 2000 ft. reel cap., \$450.00 value for \$199.50; Standard Eyemo 35mm. 3 speed, hand crank, 1 3/8" F:2 Cooke, case, \$227.50. Best buys. Best trades always

**BASS CAMERA CO.**

Dept. HM, 179 W. Madison St., Chicago 2, Ill.

• **DON'T** buy until you get our price on any **brand-new** Still or Movie Equipment—also Home Appliances. Send card for lowest price on any item. Highest allowances for used equipment and home movies. Imperial Enterprise Inc., 34 Park Row, New York, N. Y.

• **BOLEX** H16 Standard, 1" B&H f1.9 and Pailard 15mm f2.8 lens, deluxe case. 1 1/2 years old. \$285.00. Guaranteed Satisfaction. John E. Taft, 1600 Eugenia Dr., Ventura, California.

• **B & H SPECIALIST** Model J Rackover, complete, 2-400 ft. Mags. Motor Finder & case, \$1200.00. Top condition. Jack H. Johnston, 4325 Lemp Ave., North Hollywood, Calif.

• **MAIER-HANCOCK** 16mm-35mm portable hot splicer. Like new, \$200.00. Box 20, Home Movies, 1159 N. Highland Ave., Hollywood 38, California.

• **SPECIAL!** Ampro tape recorder, regular \$120, now only \$80, slightly used. Box 979, Home Movies, 1159 North Highland Ave., Hollywood 28, California.

• **ATTENTION ADVANCED AMATEURS AND INCIPENT PROFESSIONALS**

S.O.S., The Film Industry's Department Store now offers you a Quarter Million Dollar stock of fine motion picture production equipment. A 100 page illustrated catalog prepared for producers, laboratories, TV stations, documentary film makers, colleges, and professional cinematographers will be sent free to qualified individuals. Tell us how you fit in the picture, your plans and affiliations—S.O.S. will help you realize your ambitions.

S.O.S. CINEMA SUPPLY CORPORATION  
Dept. HM 602 W. 52nd Street, New York 19

## FILMS FOR SALE OR RENT

• **ROSE PARADE—1933**  
8mm Kodachrome first quality prints, 150' complete version all 58 floats, \$12.50. Satisfaction guaranteed. Order today from CALIFORNIA CLASSICS, Box 16441, Hollywood 38, Calif.

**16MM SOUND FILMS.** Thousands of prints of features and shorts at prices that are amazing. Send for our giant list of new and used surplus films today. WE'LL BUY your overstock of features, serials and shorts for cash. Whether you want to buy or sell—write us today. MODERN SOUND PICTURES, INC. ALL Phones—Atlantic 8476, 1410 Howard Street, Omaha 2, Nebraska.

• **CULL'S** 8mm FILM RENTAL CLUB Special Club Plan, Catalogue on request. 5931 Grand Ave., Pittsburgh 25, Penna.

• **5,000 New-Used** 8-16mm. Silent-Sound Films. Rare Old-Timers, Medicals, free catalogues. International-H, 2120 Strauss, Brooklyn 12, N.Y.

• **FILMS** you'll never see on television! Burelesque home movies; 8mm \$2.85; 16mm sound \$8.75; 16mm silent \$10.10. Free gift coupon included. Sterling Camera, Bridgeport 44, Ind.

• **TELEPHOTO LENS**, 8mm 1 1/2" f3.2, \$12.75. Telephoto lens f2.5, 1 1/2" 8mm, \$15.75. Wide Angle 17mm f2.7 Wollensak for 16mm cameras, \$24.50. McKINLEY, 451 Continental, Detroit, Michigan.

• **GORGEOUS** girls 2x2 Kodachrome 5, \$2; 10, \$4; 15, \$6; 35mm Transparencies B. W. unmounted—15 for \$1; 35—\$2; 60—\$3. 35mm Negatives—10 for \$1; 25, \$2; 45, \$3. 2 1/4x3 1/4 Negatives \$1 each. 5 for \$4. 3 3/4x5 1/2 Photos—10 for \$1; 25, \$2; 60, \$4; Fine Arts Film Co., Box 2084, San Antonio 6, Texas. C.O.D. Accepted. Minimum, \$3.

## FILMS FOR SALE OR RENT

• **ALMOST** free—with Blackhawk's big 24-page film bargain catalog—one brand new film (our selection) postpaid 1-reel, 16mm silent (300'), \$1.98—regular price, \$9.75—or 1-reel, 8mm (150'), 99c—regular price, \$5.95. Used 16mm sound films, \$3.98 per reel up. Hundreds of titles available. Used Panoram 100' 16mm musicals, six for \$4.99. New 16mm sound releases, \$11.95 per reel; 8mm, \$2.98 per reel. Used 16mm sound projectors—Ampros, Bell & Howells, Victors—often available low as \$129.95. Write today for Blackhawk's free catalog. Blackhawk Films, Inc., 21019 Eastin Bldg., Davenport, Iowa.

• **HUNDREDS** of Subjects! Travel, Sports, Cartoons, Musicals, etc. 8-16mm. Many in Color! Leading Movie Headquarters for the Better Films. Listings 15c. Turke Films, Hinsdale 3, Illinois.

• **IMPERIAL OFFERS LOWEST PRICES**—Largest Selection! Clearance Brand New Sound and Silent Films! Latest releases. Free Catalogs! Largest selection used soundies now

6 for \$5.00

**BOXED AND SPOOLED**  
Exclusive adult "Night Club Film Series", "Torrid Twisters"

16mm Sound Complete \$16.50

8mm Complete \$5.50

Trade your old films for New Films—or for projectors, screens, editors, cameras, etc., at amazing allowances!

**IMPERIAL ENTERPRISE, INC.**  
34 Park Row, New York 38, New York

• **MOVIES** and Colorslides. Projection length Kodachrome Movie Sample, \$1.00 (Refundable). Ten Colorslides, \$1.00. Catalog 10c. EDDINGS, 32H Roberts, Corning, New York.

• **RI** 16mm soundies 100 feet 60 cents. Short Subjects, \$5. Post card brings list.  
P. O. Box 291, Los Angeles 53, California

• **WE HAVE IT!** Send 10c for special listings, and sample film strip. Reyelle, Box 12, Dept. HM, Hammels, L.I., N.Y.

• **FEATURE** — "Joe Palooka Champ" — \$55. Magic Master Titler—\$15. "Sorry Wrong Number," LP record, \$3.50. Ralph Huntoon, Bellows Falls, Vt.

• **8-16mm SOUND** and Silent Movies. New. Free List. Used. Faust's Motion Picture Service.  
913 Central Ave.  
Union City, N. J.  
Movie Film, Accessories

• **"CHILDBIRTH"** — Hospital photography of complete birth of a baby, 16mm—\$12.50; 8mm—\$7.50. SHERWOOD, 150 Lenox Road, Brooklyn, N. Y.

• **RENT** 16mm Sound Films, Large Selection, Low Rates. Send for Free Catalog. National Cinema Service, 71 Dey St., New York City.

• **USED** 16mm sound films, \$3.00 a reel.  
Hamilton, 2714 Seavers  
Dallas 16, Texas

• **CALIFORNIA** on your mind? See recreation, occupation, living opportunities, in color, 8mm film. 150 feet \$12.50. Order from CALIFORNIA CLASSICS, Box 16441, Hollywood 38, California.

## CAMERA FILM

• **SAVE** 50% on double 8mm or 16mm movie film with 24-hour free processing service. Send postal card for free circular and sample film. FROMADERS, Box 637-F, Davenport, Iowa.

• **WE** develop all makes of black and white movie film. 25 ft. double 8mm. 75c—50 ft. 16mm.—\$1.00—100 ft. 16mm. \$1.35. We return spools and magazines. FROMADERS, Box 637-F, Davenport, Iowa.

• **GUARANTEED FRESH** 8mm roll, magazine; 16mm roll, magazine movie films. Color, B&W Free catalog. ESO-S, 47th and Holly, Kansas City 2, Missouri.

• **SAVE** 50% on developing sets, chemicals and bulk movie film in 100 or 400 ft. rolls. Send us postal card for Free Circular. FROMADERS, Box 637-F, Davenport, Iowa.

## WANTED

• **WILL** pay \$3 per reel for Used 16mm Sound Films. Ralph Huntoon, 53 Atkinson St., Bellows Falls, Vt.

## WANTED

**WANTED: USED FILM SUBJECTS**

Will pay the following cash prices:

8mm Complete edition .....	\$1.00
16mm Complete edition .....	\$1.50
16mm Sound 400' edition .....	\$2.50
16mm Sound 800' edition .....	\$5.00

Send films PREPAID to us, check will go forward to you same day films received.

**KRUGER MOTION PICTURE SERVICE**

3145 North Broad Street  
Philadelphia 32, Pennsylvania

**WANTED — USED MOVIES**  
**WE PAY HIGH PRICES FOR SILENT**  
**AND SOUND FULL LENGTH FEATURES**  
(Good Condition)

**ALSO SHORTS**

8mm, approx. 200 Ft. ....	\$1.15
16mm Sound, Approx. 400 Ft. ....	\$2.75

**ABBE FILMS**

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## FILMS FOR EXCHANGE

• **TIRED** of your Movie Films! Join Trading Club. Mention your mm. Write GALLARD'S MOVIE-LAND, 29A Coe Ave., Hillside 5, New Jersey.

• **FILMS EXCHANGED:** 16mm Sound or Silent, \$1.00 per reel. Don't wait for lists. Just mail your reels with exchange fee; state type entertainment preferred. ESTES RECORD SHOP, Brunswick, Missouri.

## TITLES AND SUPPLIES

• **ALPHABETS** Quick-stick letters 120, \$1.80 up. Send check or C.O.D. Booklet. PROSPECT PRODUCTS, 9 Cary, Mt. Vernon, New York.

• **BEAUTIFUL** Kodachrome 8 or 16mm or 35mm Slide titles will enhance your best pictures. Write for 1953 Free Catalogue. ELITE TITLE SERVICE, Box 66H, Edina P. O., Minneapolis.

• **SHOOT YOUR OWN** perfectly centered titles with any movie camera by using Bull's Eye Camera Centering System. Complete kit, \$2.95 postpaid. Satisfaction guaranteed. BULL'S EYE PHOTO PRODUCTS, Box 8174 Plaza Station, Kansas City, Missouri.

• **CUSTOM-MADE TITLES** at lowest prices. 14 letter styles available to give your titles that professional touch. B&W, Kodachrome, 8mm, 16mm. THOMSEN TITLES, 14 Roslyn Ct., Oakland 18, California

• **CUSTOM MADE.** Made to order titles, 8 & 16mm Kodachrome. Samples and literature, 25c to Hollywood Color Titles, Box 16441, Hollywood 38, California.

## LABORATORY SERVICES

• **SOUND RECORDING** at a reasonable cost. High fidelity 16 or 35. Quality guaranteed. Complete studio and laboratory services. Color printing and lacquer coating. ESCAR MOTION PICTURE SERVICE, INC., 7315 Carnegie Ave., Cleveland 3, Ohio. Phone: ENdicott 1-2707.

• **NO NEGATIVE?** Send \$1.00 for new negative and two 5x7 enlargements from picture, transparency, colorprint, polaroid, stereoframes. Inquire movieframe enlargements, 2x2 slides from any negative, photograph, colorprints. CURIO-PHOTO, 1187 Jerome Ave., New York 52, New York.

## MISCELLANEOUS

• **FREE BOOKLET**—Make better home movies—PROSPECT PROD. CO., 9 Cary Ave., Mount Vernon, New York.

• **DON'T BUY A GADGET BAG!** Have fun making your own! Typical plans and complete instructions \$10.00. Russell Myerly, Box 28, Madison Square Station, New York City 10.

• **BLACK AND WHITE** enlargements from movie frames. 5x7, 50c; 8x10, 75c. Minimum order, 8 different prints. Send for free enlargement coupon. Sterling Camera, Bridgeport 44, Indiana.

## TRANSPARENCIES AND SLIDES

• **NATURAL COLOR SLIDES**, Scenic, National Parks, Cities, Animals, Flowers, etc. Set of eight \$1.95. Sample and list 25c. SLIDES, Box 206, La Habra, Calif.

• **CARLSBAD CAVERNS**—More new Interior Color Slides added. Sample 50c—New Illustrated Catalogue with Text 15c. "TEX" HELM, DEPT, HMICS Carlsbad, New Mexico.

• **COLOR SLIDES** from any size colorprint, 50c mounted. Minimum order \$2.00—b.g.w. Introductory offer 3 for \$1.00. Curiophoto, 1187 Jerome Ave., New York 52.



be in good condition. It should have adequate light and sound capacity, and should be selected and carefully checked well in advance of the showing. The projectionist should be thoroughly familiar with the operation of the *particular machine* and should be thoroughly familiar with the operation of the *particular machine* and should preview the showing to obviate unforeseen mechanical difficulties. Adequate *spare parts*, such as extension cords, fuses, spare lamps, and other expendable parts of the projector should be on hand. All *wiring* should be carefully concealed to prevent anyone from tripping over it. This will eliminate the possibility of injury to the person or interruption of the showing by accidental disconnection of the wires. The projector should be properly directed toward the screen so that the picture will be centered. The *correct lens* should be selected so that the picture will fit the screen perfectly. The lens should be properly focused so that a clear bright picture will appear. All *preliminary footage* should be run past the lens prior to the commencement of the showing so that the first thing the audience sees is the title of the picture itself. The projectionist should have the film on as large a reel as possible so that interruptions in the showing to change reels will be unnecessary. Where *large reels* are not available, it is usually possible to obtain *two projectors* so that the showing may be continuous. This may require special arrangements or special equipment, but is well worthwhile. The projectionist should have at least *one assistant* who can be certain that the reels are handed to him in the proper sequence and who can assist in various ways. The adequacy of the should should be assured by going to various locations in the room to determine whether the sound is of sufficient volume and tone quality. Where the hall is especially large or the acoustics bad, several loud speakers may be necessary. This arrangement, of course, should be made prior to the showing.

5. *Film*—The film should be checked in advance to be certain that it is clean, that the sprocket holes are in good condition and that it is properly wound on the reel so that it is not shown backwards or upside down.

6. *Music*—If it is at all possible, the playing of suitable records prior to the showing will help set the mood for the film and would entertain the early arrivals.

7. *Heating, Ventilation, etc.* — The room should be adequately heated and ventilated and exit facilities should be adequately provided for and lighted in case of necessity. The location of

the main house fuses and switch should be determined and spare fuses provided so that they can be readily replaced should it be necessary.

8. *Liability Insurance*—The committee should ascertain that there is proper insurance coverage to eliminate risk arising out of possible injury to persons or damage to property by reason of the showing.

9. *Posters*—If possible, there should be a large poster at the entrance advertising the film. Sometimes such posters can be obtained from the distributor of the film but if not, this



can be prepared by some artistic committee member.

#### DURING THE SHOWING

1. *Entrance*—There should be a well lighted entrance with someone stationed at the door to welcome the audience and direct them to the location of the showing. Just inside the main entrance there should be at least two persons sitting at a table to take or sell tickets and they should be *adequately* supplied with change in all denominations. This table should be located so that the audience is obliged to pass directly in front of the table, thus, eliminating the necessity of pursuing a member of the audience down the aisle in order to take his or her ticket. Once inside the room of the showing, members of the audience should be greeted by ushers or usherettes who can direct them to their seats. The ushers or usherettes should be strategically stationed so that they may assist late arrivals or early departures.

2. *Ushers or Usherettes*—The ushers or usherettes should be supplied with flashlights in order to seat persons after the lights are out and the showing has commenced. The ushers or usherettes should be instructed in advance how to seat persons, after the lights are out and the showing has commenced, without obstructing the view of those already seated.

3. *Timing*—It is important to select and publicize a time for the commencement of the show which is most convenient for the majority of the

audience. This should be given careful study before a time is selected, but once selected should be adhered to. If the showing is scheduled for 8 o'clock, the film should be shown on the screen promptly at 8 o'clock *regardless of the number of persons present*. Punctuality may come as a big surprise the first time, but on the next and ensuing showings the audience will arrange to be more prompt and a good impression will be made upon all concerned. Failure to observe this rule will result in late starts, late departures, and a smaller audience at future showings. As a concession to human frailty, a short subject could be shown first so that any late arrivals will not miss the main attraction.

4. *Announcements*—If an announcement is to be made prior to the showing, this should be carefully timed so that the lights can be dimmed and the showing commenced immediately upon the conclusion of the announcement. If the room is large, the announcer should have a microphone and public address system to assist him. Announcements should be as brief as possible. If the film is the correct one, it will speak for itself and will need only a little, if any, introduction.

#### AFTER THE SHOWING

1. *Projectionist* — As the picture nears its end, the projectionist should be ready to cut the picture and sound simultaneously as soon as the end title has appeared on the screen. Arrangements should be made for turning on the house lights at the exact moment the picture leaves the screen.

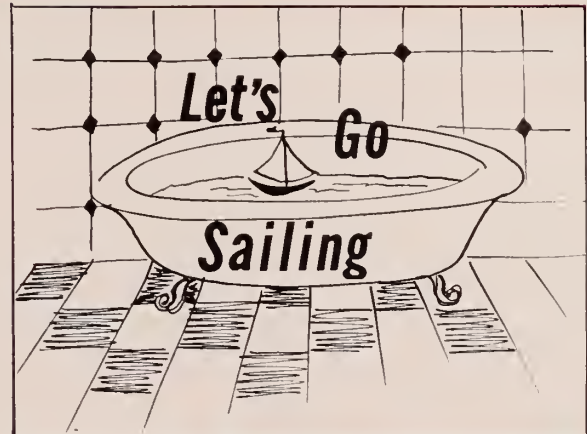
2. *Announcements* — If there is a closing announcement to be made, the announcer should be in front of the audience before the lights are turned on, otherwise, half of the audience will be on its way out before the announcement is begun. If the group intends to have a subsequent showing or a showing at some later date, it will help if it is announced at this time.

3. *Clean-up Committee* — There should be a clean-up committee appointed prior to the showing. As soon as the audience has left the hall, this committee should begin to clear the hall of any debris, return all equipment, be sure all the lights are out, the windows are closed, and the heat is turned off. Leave the hall in exactly the same condition as it was prior to the showing. Failure to observe this last little rule will usually result in the necessity of finding a new location for the next showing.

(From "Close-Up", monthly review of 16mm films published by The National Council of Catholic Men).



# Timely Titles



THE TITLES WITH DARK BACKGROUNDS ARE FOR CINE FANS WHO SHOOT ON REVERSAL FILM. THE OTHERS ARE FOR THOSE WHO USE THE POSITIVE METHOD. ALL ARE FOR THE COLOR FAN. THEY CAN BE USED WITH WATER COLORS OR BY PLACING COLORED CELLOPHANE OVER EACH TITLE BEFORE IT IS SHOT.



# Enjoy the magic of movies at a New Lower Price

## with the Brownie Movie Camera

NOW  
ONLY  
**\$39<sup>75</sup>**

Some months ago, Kodak's budget-priced new 8mm. Brownie Movie Camera brought the thrill of movie making within reach of thousands. Then, to complete Kodak's economy movie team, came the low-cost but capable Brownie Movie Projector and Brownie Projection Screen.

Now, from Kodak comes another important Brownie announcement: Now, you can own a Brownie Movie Camera . . . start making your own movies . . . of your family . . . of the places you go . . . of the things you do . . . for just \$39.75.



See  
what  
you  
get!

### Snapshot ease of use

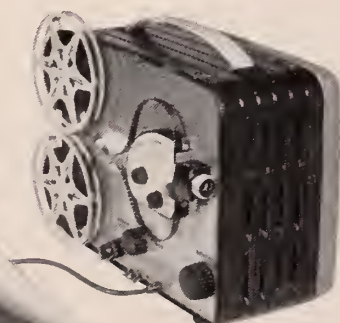
It loads as easily . . . operates as simply . . . makes pictures as surely . . . as a Brownie snapshot camera. Make one simple lens setting according to the built-in exposure guide. Then aim and shoot.

### Snapshot economy

In black-and-white or full color. One roll of 8mm. Kodachrome Film (only \$3.95) gives you 30 to 40 average-length scenes . . . enough for a whole weekend of fun. Black-and-white film is priced even lower. *And prices include processing!*

### Luxury camera features

A fast, pre-set Kodak Cine Ektanon *f*/2.7 Lens. Sprocketless loading. All-purpose, all-film exposure guide for indoor and outdoor shots. Finger-tip "click-stop" lens-opening adjustment. Full-vision, eye-level finder with close-up indicators. Exposure button that locks into position for "self-movies." Accurate, easy-reading footage indicator. Handsomely styled, "shaped-for-shooting" case in Kodadur-covered aluminum.



## And its projection companion for all 8mm. movies Brownie Movie Projector...only \$62.50

Completely new design makes it as easy to thread as the Brownie Movie Camera. Then a flick of the switch and you are showing your own movies . . . "stills" and reverse action, too, if you

wish. And, it's also lubricated for life!

Ask your Kodak dealer to show you the Brownie Movie Team—camera, projector, and beaded 22x30-inch screen. (Brownie Projection Screen \$4.50.)

*Prices include Federal Tax where applicable and are subject to change without notice.*

**Kodak**  
TRADE-MARK

**EASTMAN KODAK COMPANY, Rochester 4, N. Y.**



# Home Movies

MAY 1953

35 CENTS



professional

CINE PHOTOGRAPHER

See Page 191



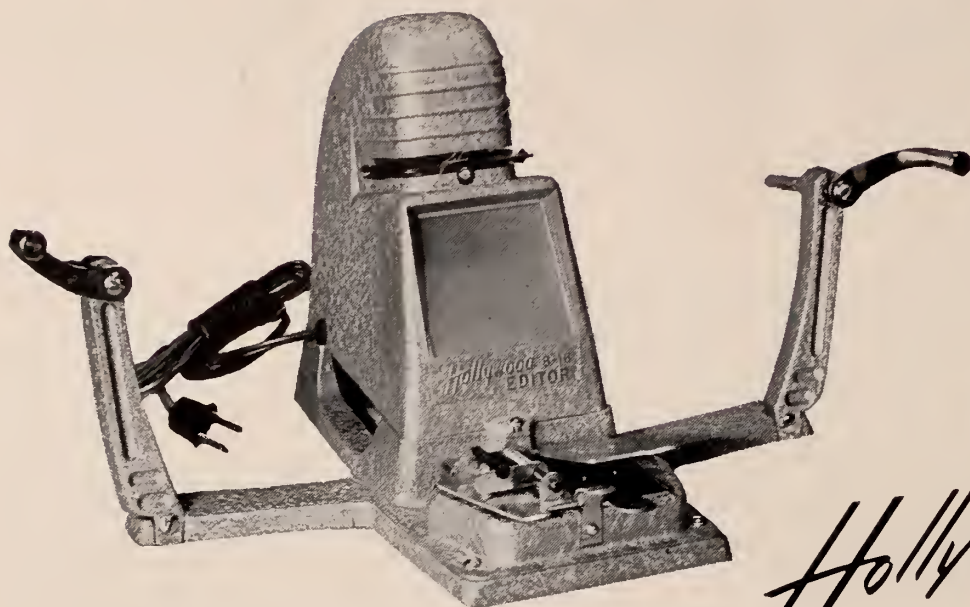
# SPLICE and EDIT those

## SPRING

## Films now!

## with a

*Hollywood*  
**8-16mm Editor**



↑  
\$32<sup>95</sup>

Both 8mm and 16mm films can be used. Capacity, 400 feet; rewind arms, and Hollywood stainless steel splicer. The viewing screen, 2<sup>3</sup>/<sub>4</sub>" square, is set at a convenient viewing angle and projects a brilliantly sharp image for easier editing under brighter than usual room illumination. Fast changing from 8 to 16mm by using a single screw adjustment. Cool operation provided by a 30 watt lamp, all approved by Underwriters. Without contradiction—the best buy in its field.



## the HOTSPLICE

← \$14<sup>95</sup>

Fundamentally the editing or repairing of your film with the Hot-splicer is identical to that procedure followed with either the Standard or Automat Hollywood Splicers. The finish and features of the Hotsplice are identical to those of the Automat; plus the truly professional addition of the thermostatically controlled heating unit which is mounted directly under the splicing area of the steel base. The Hotsplice operates on any standard house 110-120 volt AC line. Professional splicing speed and fully fused joints are the main advantages of this splicer.

### SCHOEN PRODUCTS COMPANY

15029 South Figueroa Blvd.  
GARDENA, CALIFORNIA

MAIL  
TODAY →

Gentlemen:

Please send me the \_\_\_\_\_ Splicer

Enclosed you will find \$\_\_\_\_\_ in money order, cash, check

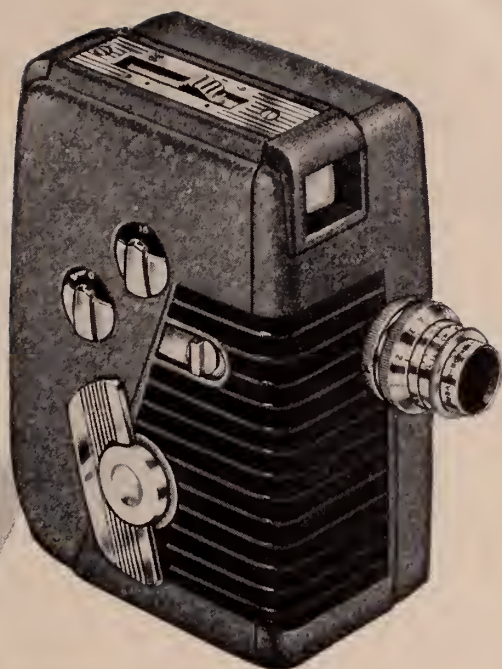
Name \_\_\_\_\_

Street \_\_\_\_\_ City \_\_\_\_\_

OR—I would like to have this splicer shipped through my local camera store. His name and address is \_\_\_\_\_

\_\_\_\_\_ I will pay him on receipt of the item.





### MODEL 80 CINE CAMERA

Superbly engineered—with fine watch precision! Economical "drop in" spool film loading . . . no threading or complex insertion! Adjustable viewfinder adjusts view of field for normal, wide angle or telescopic lens with a flick of the finger. New powerful motor requires only three windings per loading. Single frame exposure for trick effects. Five operating speeds for variety shots. Continuous run; footage indicator; exposure guide. Interchangeable lens mount. Beautiful brown crackle finish with gleaming chrome and smart ribbed leather trim.

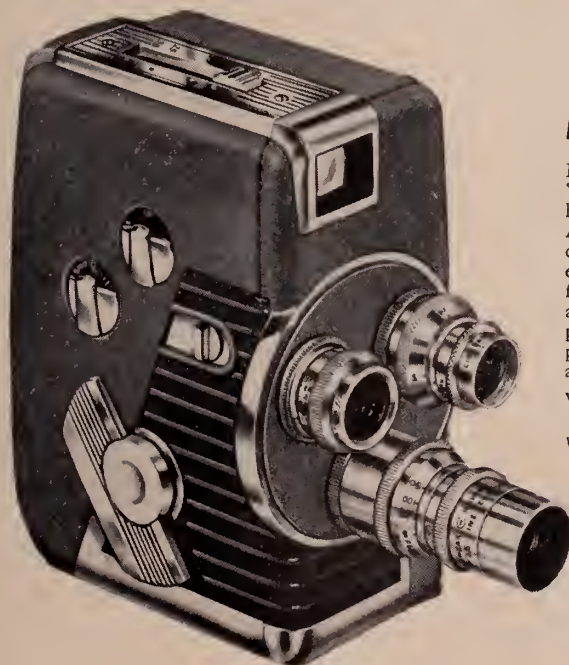
With ½ inch F2.5 (Universal Focus) Coated Lens, tax included . . . . . **\$97.50**  
 With 13mm F1.9 (Focusing Mount) Coated Lens, tax included . . . . . **\$122.50**

**new thrills...new economy!...new Revere eights**

**WITH "DROP-IN" SPOOL LOADING!**

*and you save as much as 25% on film costs!*

Here are two new, streamlined movie cameras that make home-movie-taking so much fun . . . so easy . . . and so economical! Ingenious "drop in" loading provides magazine load ease with spool film economy. Powerful motor gives 10 feet run per winding. Precision-built, adjustable viewfinder; ultra-smart, modern appearance. Ask your dealer to show you all the features of these two beauties—features that make Revere the outstanding name in home movie equipment!



### MODEL 84 TURRET CAMERA

Beautifully designed turret camera with economical "drop in" spool film loading. Versatile 3-lens turret head is rotated instantly from one lens to another. Adjustable viewfinder gives full view of field to coincide with any of three lens with a flick of the finger; eliminates masks. Powerful motor runs 10 feet of film per winding. Single frame exposure for titles and animation. Continuous run lets operator get into the picture! Five operating speeds; footage indicator; exposure guide. Smart brown crackle finish with chrome and ribbed leather trim.

With ½ inch F2.8 (Universal Focus) Coated Lens, tax included . . . . . **\$122.50**  
 With 13mm F1.9 (Focusing Mount) Coated Lens, tax included . . . . . **\$147.50**

**Revere** CINE EQUIPMENT

REVERE CAMERA CO. • CHICAGO 16, ILLINOIS



## GET **FULL-OF-LIFE** **INDOOR MOVIES**



### **G-E MEDIUM BEAM REFLECTOR PHOTOLAMPS**

Designed *especially* for movie making. 40° beam spread is matched to camera coverage. 375-watts means four on a single home circuit. Ideal for camera bracket lights.



**and to see them at their best—**



### **G-E PROJECTION LAMPS**

Use 'em in slide or movie projector and be sure to keep a spare handy.

*Remember . . . G-E Lamps  
for every photographic purpose*



## **GENERAL ELECTRIC**

Registered U.S. Patent Off.

# Home Movies

HOLLYWOOD'S MAGAZINE FOR THE

8mm AND 16mm AMATEUR

and

professional

## **CINE PHOTOGRAPHER**

Vol. XX

CONTENTS FOR MAY, 1953

No. 5

### **articles - Home Movies**

TWO SHORT SCRIPTS—By A. M. Lawrence . . . . .	174
PHOTO FUN IN CALIFORNIA—By Leo Caloia . . . . .	180
A CORNER OF HIS OWN—By Karl Kohler . . . . .	181
CONSUMER REPORT—By James Randolph . . . . .	181
MAKE YOUR OWN TITLES—By A. M. Dobias . . . . .	182
MOVIE QUIZ—By Joe Reimer . . . . .	183
SHOT CUTS IN ANIMATION—By Howard Wyrach . . . . .	183

### **articles - Cine Photographer**

PROFESSIONAL ALPHABET—By L. C. Stouman . . . . .	195
BUDGE CRAWLEY—By Joe Romer, (Canadian Correspondent) . . . . .	196
MUSIC, MUSIC—By Henry Levine . . . . .	197
FILTERS CAN GILD THE LILY—By Leonard Clairmont . . . . .	198

COVER DESIGN—By Roland Miles

### **departments**

CLUB NEWS . . . . .	175
THE CINE WORKSHOP . . . . .	176
MOVIE IDEAS . . . . .	186
LET'S GO SHOPPING . . . . .	178
16mm PROGRAM FILMS . . . . .	192
FILM LIBRARIES . . . . .	207
CLASSIFIED ADVERTISING . . . . .	209
TIMELY TITLES—by Marion Kyle . . . . .	211

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**HENRY PROVISOIR • EDITOR**

**Technical Editor:  
JAMES RANDOLPH**

**CHARLES J. VER HELEN  
Publisher**

**Art Director: JOE WALL  
Advertising: SYD CASSYD**

**Associate Editor:  
L. L. ROWE**

**C. J. VER HELEN, JR.  
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# NEW

Modulite Model "S" 16mm variable-area sound-on-film recording Galvanometer with "Shutter" Noise Reduction, now available as optional equipment on the Auricon Super 1200" and the Auricon-Pro" Cameras, and the Auricon RT-80 Double-System Recorder.

High-fidelity sound-track with E B noise reduction.

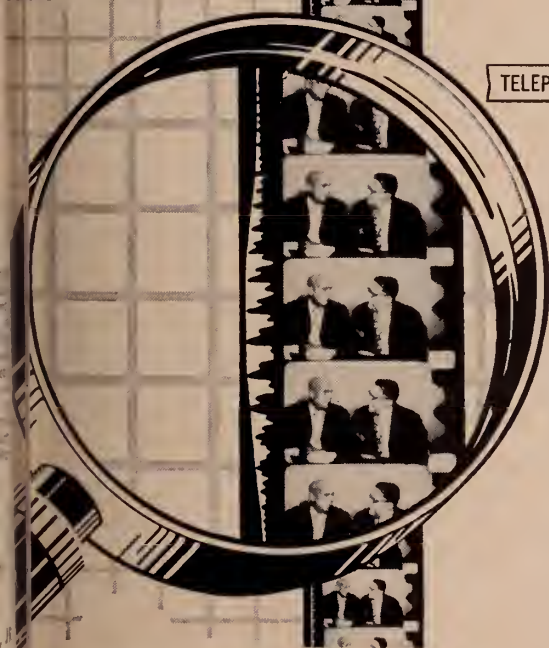
Sound-track always runs centered on projector photo-cell scanning beam, for crisp and clear sound-track reproduction.

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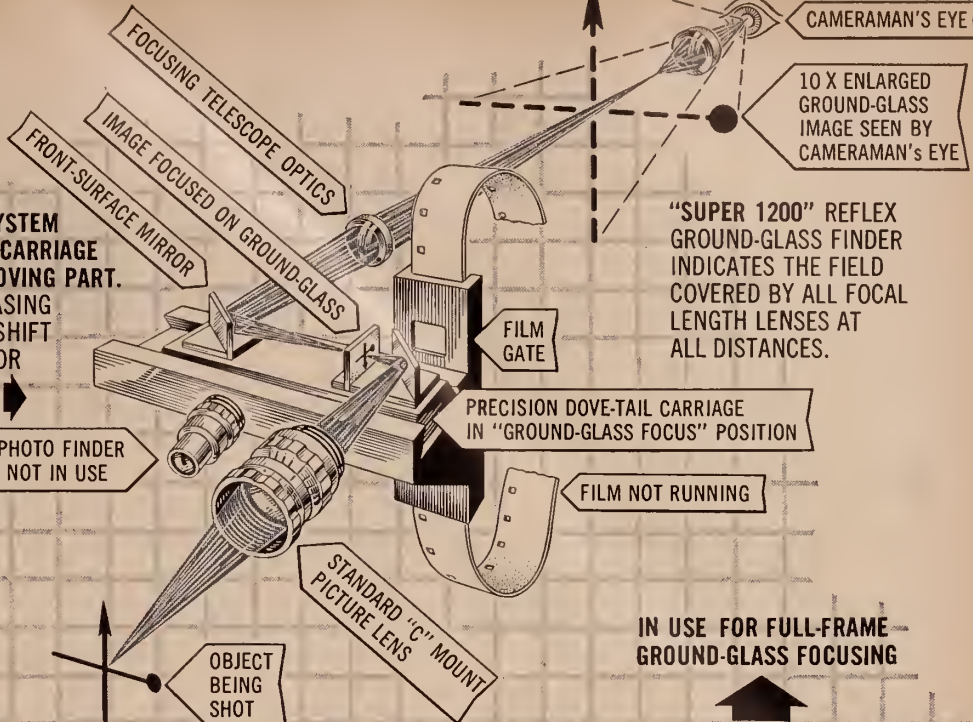
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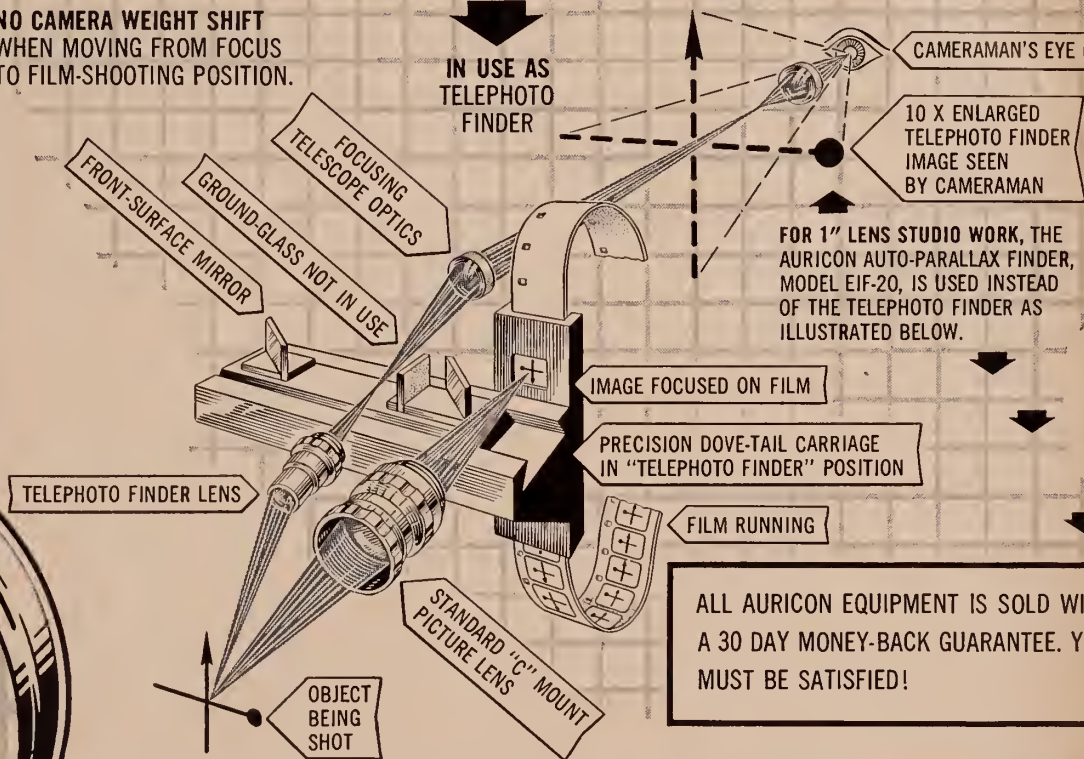


## SUPER 1200 CAMERA FOCUSING-OPTICAL-SYSTEM

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Detailed here are two of the remarkable technical developments built into the new Auricon "Super 1200" Sound-On-Film Recording Camera. The unique Modulite Variable-Area Sound-Track with "Shutter" Noise-Reduction, described at left, and the new Reflex Telephoto-Finder and Focusing-Optical-System shown above, plus "Self-Blimping" for studio work, 33 minutes continuous film capacity, Variable Shutter, and other professional features, have prompted Producers and Cameramen to name the Super 1200... "Finest 16 mm Sound Camera ever built!"

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## 2 SHORT SCRIPTS...

### *The Polite Ones*

By A. M. LAWRENCE

*May be shot on 50 feet of 8mm or 100 feet of 16mm film.*

1. M.S. Mr. Sims, comfortably reading before his library fireplace.
2. C.U. Hand ringing the doorbell.
3. M.S. Mr. Sims gets up to answer the door.
4. M.S. Mr. Sims opens the door revealing an old friend, Slim, and a giant dog at the entrance.
5. C.U. Mr. Sims greets his old friend enthusiastically:
6. C.U. Title: "Come in and make yourself at home!"
7. M.S. Slim and the dog enter.  
Fade out.  
Fade in.
8. M.S. Mr. Sims and Slim are pleasantly visiting in the library.
9. C.U. The huge dog begins exploring the premises.
10. M.S. The dog flushes cat and chases it into the next room.
11. C.U. Cat jumps onto a high shelf and spits back at the dog.
12. C.U. Dog barking at the cat.
13. M.S. Sims and Slim are trying to visit over the noise. Both are an-

noyed but try not to reveal it to the other.

14. M.S. Dog goes through kitchen door.

15. C.U. Dog finds garbage pail and starts digging.

16. M.S. Sims and Slim look toward the doorway. They are shocked at what they see.

17. C.U. Dog, his face covered with flour, looks like a ghost.

18. M.S. Slim decides it is about time to go. He gets up and reaches for his hat. Mr. Sims follows him to the door.

19. C.U. The dog watches them for a moment, then disappears.

20. C.U. Mr. Sims, rather angry about the dog, speaks a little cynically:

21. C.U. Title: "Haven't you forgotten your dog?"

22. C.U. Slim has a look of surprise:

23. C.U. Title: "My dog? I thought he was yours!"

24. C.U. Mr. Sims holds his head in grief.

The End

### *House Breakers*

This short film may be photographed on 25 feet of 8mm or 50 feet of 16mm.

1. C.U. Title: "Dedicated to the thousands who are robbed — due to their own carelessness!"

2. M.S. The Martin home. A postman is delivering mail.

3. M.S. Mr. and Mrs. Martin are dining together.

4. C.U. Mrs. Martin shows her husband two tickets.

5. C.U. Title: "Tickets for the opera Saturday."

6. C.U. Mr. Martin asks who sent them. She replies.

7. C.U. Title: "Someone wrote 'Guess who?' on the tickets."

8. C.U. Mr. Martin is very puzzled.  
FADE OUT

FADE IN

9. M.S. Mr. and Mrs. Martin are dressed for the Saturday opera. As they lock up the front door, Mr. Martin puts a sign on the door.

10. C.U. Sign: "Will be back at 12." Lights go out.

FADE OUT

FADE IN

11. M.S. Interior of Martin home. Someone is seen coming through the window. A flashlight goes over the room.

FADE OUT

FADE IN

12. M.S. The Martins enter their home and find they have been robbed.

13. M.S. Mr. Martin runs to the front door, looks at the sign.

14. C.U. Reverse of sign: "I sent the tickets—signed X".

FADE OUT

FADE IN

15. M.S. A policeman is talking to the Martins.

16. C.U. Policeman giving pointers:

17. C.U. Title: "47 burglaries take place every hour every day—"

18. M.S. Mr. Martin is rather embarrassed. Policeman sets up a small projector and screen.

19. C.U. Policeman talking: "Practices like these invite burglary—"

20. C.U. Policeman starts projector. Cut to the following scene:

21. M.S. Front of house with accumulated papers and milk bottles tell burglar house is vacant.

22. M.S. Note in mailbox tells another burglar that the housekey is hidden under a mat.

23. C.U. "When you leave at night keep your lights on...."

24. M.S. Night view of Martin home with lights in living room and on the front porch.



# CLUB NEWS

## ★ STANFORD, CONNECTICUT —

A new motion picture club, recently formed in Stanford, Conn., and called "The Stanford Amateur Movie Club" report that monthly meetings will be held at the Stanford YMCA on the fourth Monday of each month. Officers include, George A. Valentine, Pres. Thomas Mulry, W. E. Iverson, and H. B. Price. Check with George Valentine at 398 Hope Street. Glenbrook, Conn.

★

**LOS ANGELES—** The Photographic Society of America will welcome some 2000 members at its annual Convention to be held in Los Angeles at the Biltmore Hotel, August 3rd through 8th inclusive. The Society is a national organization of those interested in various phases of photography. The divisions of the group include: Photo-Journalism, Nature, Stereo, Color, Pictorial, Technical, and Motion Pictures.

The latter division will present trophies at the Convention, to winners of its annual Cinema Contest. The deadline entries in this competition is May 25th. Any 8mm. or 16mm. film, silent or sound, amateur or professional is eligible for entry. Both members and non-members of the group may submit entries.

Of special interest amongst the awards to be presented to winners, is the Harris B. Tuttle Trophy. This is awarded annually for the best storytelling film whose theme deals with one or more members of a family. Mr. Tuttle was organizer of the motion picture division of PSA in 1946, and was its first president, serving until 1949. He was one of the pioneers in the development of amateur movies, and was a close assistant to John Capstall who invented 16mm and 8mm. movies.

★

**SAN FRANCISCO, CALIF.—** The Westwood Movie Club of San Francisco held their regular monthly meeting, March 27. Films shown were "Our Vacation to the Paradise of the Pacific" by Edwin and Jo Smith; "Santa Cruz Cameracade" by Carl Wacker; "Primavera" by Sal Pizzo and "My First Picture" by Salvatore Alioto. Howard F. Anderson, Technical Consultant, reviewed the last two films. C. R. Skinner demonstrated magnetic 8 mm sound. Plans were made to hold a solon showing April 24, at Aptos Jr. High School Auditorium of the prize-winning films submitted in the Northern California Council of Amateur Movie Clubs' 1952 contest.

• See CLUBS on Page 198



"I shoot my movies  
with  
Wollensak  
Cine Raptars,"

says

YVONNE DE CARLO



Miss De Carlo can be seen in the M.G.M. picture "Sambra." Now shooting in England for Korda Productions: "Paradise" with Alec Guinness.

"In my travels all over the world, I've shot over 50,000 feet of color movies. When traveling you've got to get the picture sharp and clear then and there, even when filming under poor light conditions. Chances are by the time the film is processed, I am thousands of miles away. Retakes are impossible. I have learned that if my camera is Wollensak equipped I can be sure. Naturally I recommend Wollensak Cine Raptars—wide angle and telephotos. They're as fine lenses as money can buy."

*Yvonne De Carlo*

Raptar... the MASTERPIECE of Lenses

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# THE CINE WORKSHOP

## AN ANIMATION FRAME

By HOWARD WYRAUCH

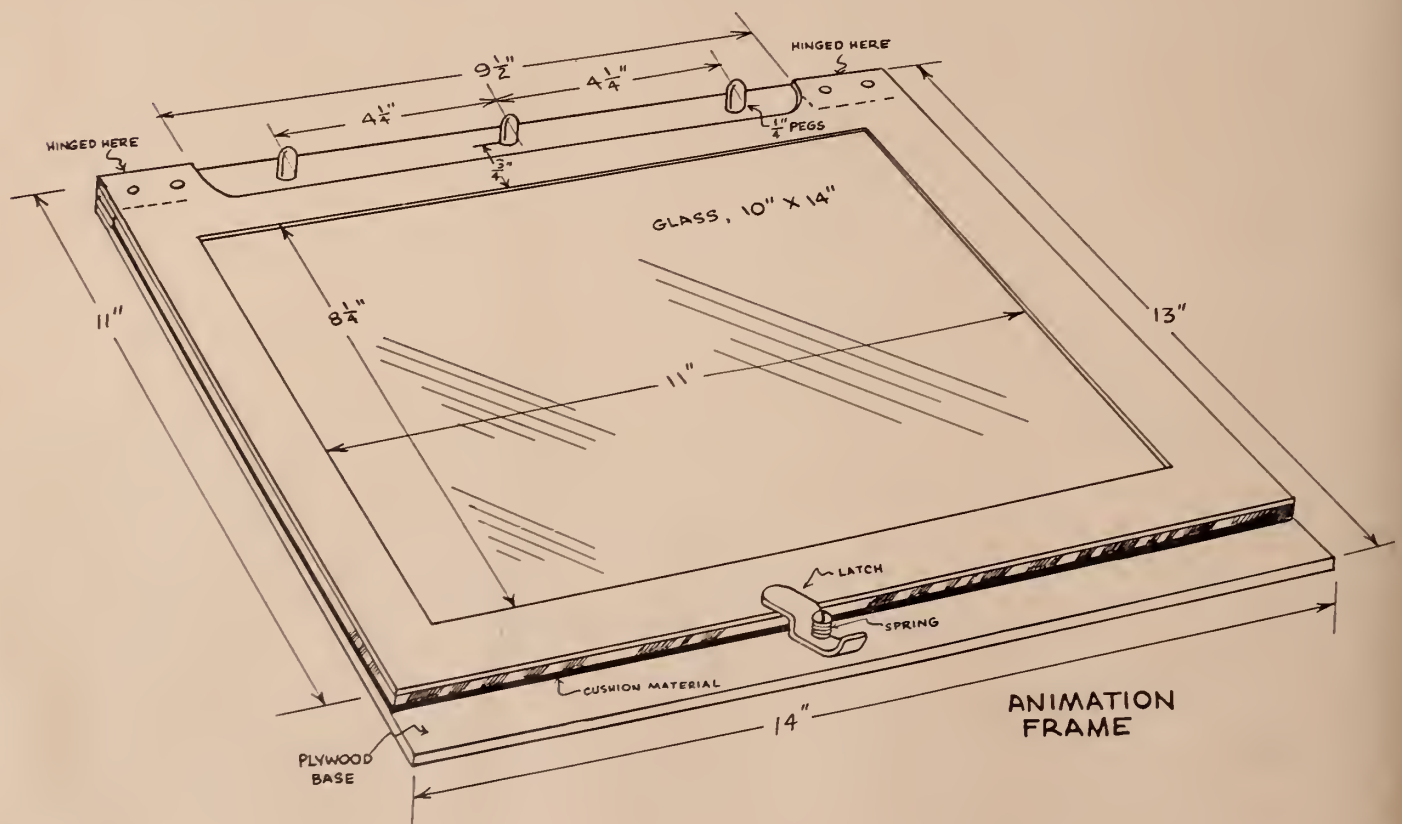
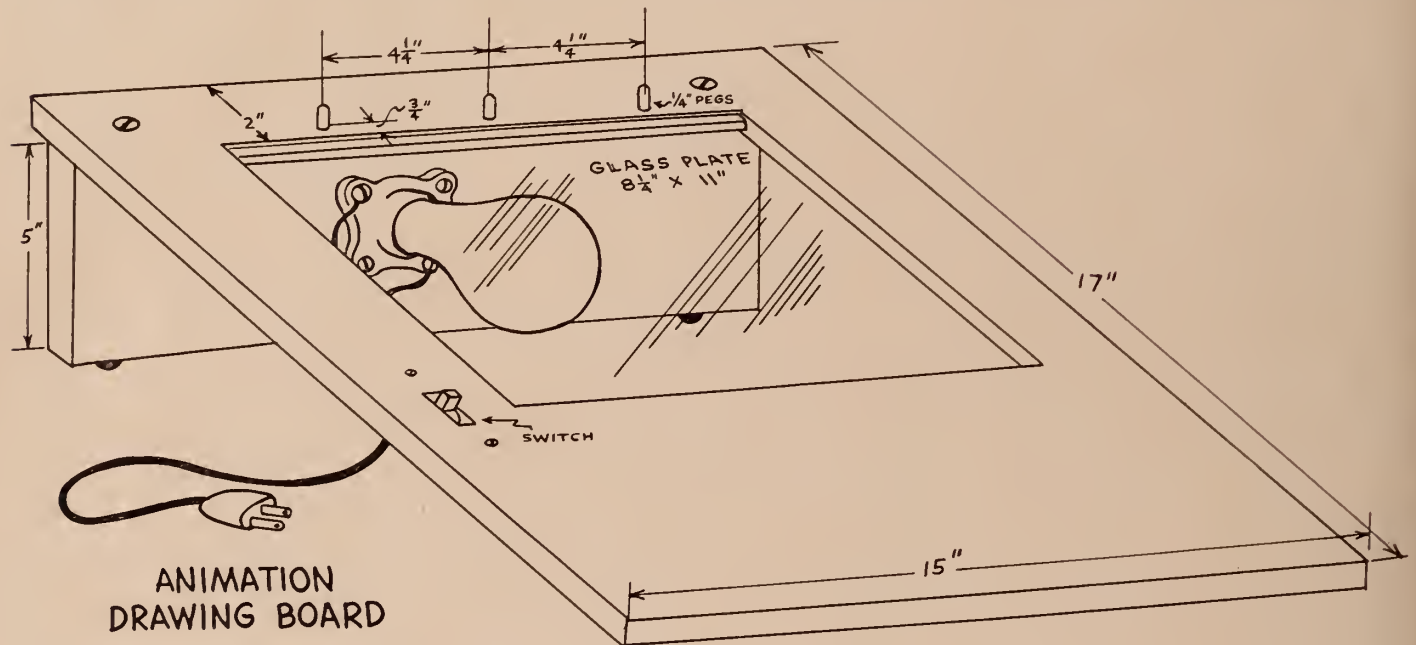
In the March issue (pg. 88) we described the construction of an animation and titling stand. Now, to round out your animation studio, here are an animation frame and drawing board, which are simple to construct.

The purpose of the frame is to hold the drawings in perfect registration

during the single frame filming. It consists of a hinged glass plate in a metal frame to hold the drawings flat. Three pegs hold the "cells" or animated drawings in registration.

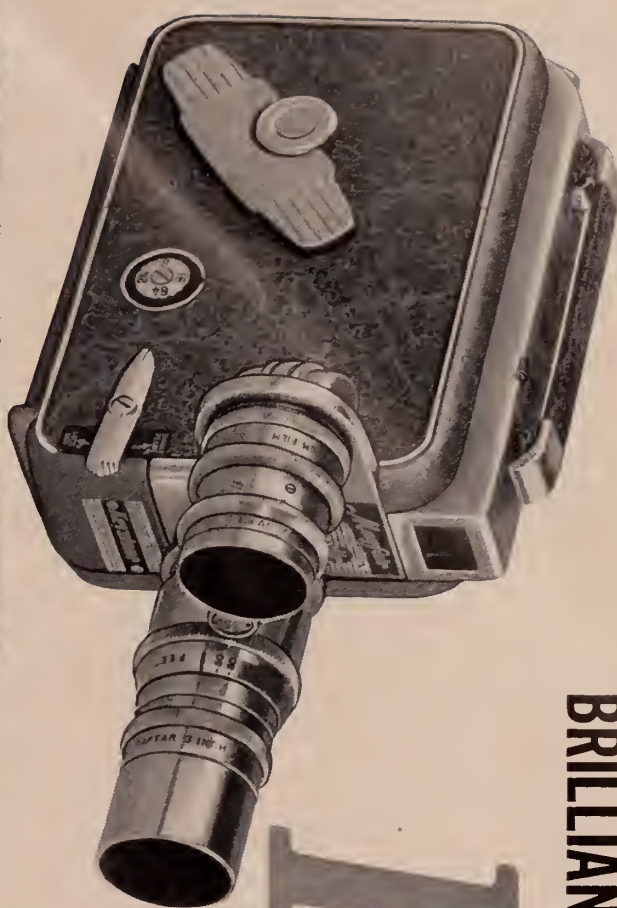
Base for the frame is of  $\frac{1}{4}$ " plywood, while the metal frame is of  $\frac{1}{16}$ " aluminum. Small hinges are

riveted to the metal and in turn are screwed into the plywood base. The three registration pegs we used were rivets  $\frac{1}{4}$ " in diameter,  $\frac{3}{4}$ " in length. The exposed ends should be rounded with a file. Holes,  $\frac{1}{4}$ " in diameter were drilled in the base and the rivets thrust through the bottom and cemented in place. Great care should be taken in locating these pegs, as any deviation will result in difficul-





BRILLIANT BIG PICTURES . . . RAZOR-SHARP!



# Keystone Mayfair 16mm Magazine Turret

## VERSATILE . . .

Finest precision lenses, color-corrected (standard f 1.9 in focusing mount, 3 in. telephoto) . . . shift immediately into perfect register in micro-slit turret. Quick-change magazines, too, from one scene to another, from black & white to color.

## ACCURATE . . .

Built-in MARKSMAN zoom-type finder defines field of action — instantly! — for standard, wide-angle, 1", 2", 3" telephoto lenses. 4 speeds, 8 to 64 f.p.s. Easy-to-read, foolproof exposure guide.

## DEPENDABLE . . .

No ruined film here! Exclusive safety guard insures correct magazine "seat". And Mayfair's trigger can't trip accidentally while you carry it. (Yet Mayfair, with both lenses is only \$275.)

## COMPACT . . .

Mayfair is 2 x 4½ x 6, weighs just 38 oz., but takes "big", life-size, razor-sharp pictures. Scratchproof, waterproof vinyl covering is sealed on for life . . . and chrome-plated aluminum trim can't tarnish!

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ty in positioning the cells when photographing.

I was fortunate in getting a piece of optical glass and if you can get a good quality pane of glass, well and good, but window glass will do providing it is free of imperfections.

We attached the glass to the frame by using double-faced Scotch tape. It is strong and by using it, you will have full area of the glass in holding the drawings.

We cemented a thin sheet of cork to the base to act as a cushion. Felt or thin sponge rubber will be equally effective, and should be the same size as the glass.

A simple metal catch of steel as shown in the sketch, secures the frame while shooting.

The frame should be located with the camera fully raised in the stand. The Bolex prismatic focusing device is invaluable for this purpose, but any of the methods of centering described in former issues of Home Movies will do. This task need be accomplished but once, for when you are sure of the location of the frame, it should be screwed securely to the base of the stand. It is a good idea to run a short test strip of film before embarking on any serious animation project.

The frame should be painted flat black as should all the exposed parts of the stand to prevent reflections. Other precautions are necessary because of the glass plate. A black cardboard mask with a hole cut out for the lens should be Scotch taped to the camera. The luxurious chrome, though attractive in appearance, will not add to your cartoons or titles. It is a good idea to paint the front of your lens mount black too.

For the same reason, you should not wear a white shirt when shooting, and even your bare arms in pressing the release button will reflect in the glass, so it is wise to use a cable release. And, you must be careful in the placement of your lights.

Exposure reading for titling and animation work are best taken by the "white card" method and the exposure index divided by five.

Use of the drawing board sketched here is described in greater detail in the article on simplified animation in this issue. As can be seen from the drawing, construction is very simple.

### CAMERA CLUB SECRETARIES

When submitting copy for insertion in these columns, please make sure that your city, state and proper names are correct. Home Movies receives notices from clubs all over the world; in many cases, location and name of the organization is missing. Please make sure your copy is accurate.



## DIGGING INTO EXTRA PROFITS

There's gold in them thar hills. Especially if there's a bull dozer or a tractor on top of it. Today the construction business is really big business and the nation's construction firms are busy looking for ways to publicize their projects.

Besides the contractors, there are hundreds of equipment manufacturers and suppliers who are trying to impress the many contractors with the superiority of their individual products. Slowly, but surely, these men are realizing that the motion picture is the surest and cheapest way of tout-



ing their wares. That's where you come into the picture.

It's easy enough to drive out to many of the construction projects. Bring along your camera. Make many long and medium shots of the equipment in action. If it pushes dirt, try to show how big a pile of dirt it can handle at one time. If it's used to load dirt, show how fast it can handle a given area. If it carries dirt, show how big a pay load it can take. Always keep in mind the virtues, and try to minimize the faults.

Shoot plenty of black and white and color. Some companies use both, others use just one type. When the film is done, edit it into units: one on tractors, one on the company, etc. Then, make appointments to show the film to the proper people in the firm. Bet you they'll buy the film.

—Roal Zeeman, Dayton, Ohio

## WAXING-WISE

"Henry," I've said to my husband on numerous occasions, "you make such a project out of a simple thing like washing and waxing the car. I can't understand why you don't have it done at the service station."

"Because I save money doing it myself, that's why," he replied, "but you don't appreciate the effort I go to."

Now, I've washed and waxed the car myself a few times, and it's not a difficult job with all the products there are for the purpose on the market today. I'd been watching his contortions and mishaps for quite a while before I decided to put him on film secretly and prove my point.

# IDEAS

He was using detergent and water to remove the road grime from the car the day I filmed, and the first thing he did was to spill half a box of detergent. He got through the washing stage without too much trouble, but then came the rinsing. Aiming the hose at the wrong angle, it promptly threw the spray directly back onto him. Then came the waxing! It had to be done in the shade. He started at the back of the car, but was so slow about applying the wax that by the time he reached the front, the sun had caught up with him. I suppose I should have suggested that he put the car into the garage to do the job, but I figured I'd let him work it out for himself. After much fuming and fussing, knocking over the can of wax a couple of times, he completed the job.

By the time he saw my film he was in a much better mood. However, needless to say, we now have the car washed at the service station on the corner! Bless that camera!

—Louise O'Brien.

## MEMORIAL DAY IS PARADE DAY

—and a good opportunity to make a colorful film. Civic groups, lodge groups, Army, Navy, and Marines join together for the march down "Main Street."

To get a good parade film, find out ahead of time the exact route the parade will take, and the day before the parade, go over the route to determine the best locations for filming. You will want to shoot from various points along the way, and you will want to make sure there will be places



available where you can film the parade from above—say, from the window of an upper floor of a building. On the day of the parade, go to the starting point while it is forming. Look over the various groups and decide which ones you definitely want to include in your film. You can also decide from which of your pre-planned vantage points you would like to film them.

Undoubtedly there will be many colorful bands, and the drum majors and majorettes will lend excitement to your film with their strutting and baton-twirling.

Shoot from unusual angles to add drama and interest to your film. For example, shoot a precision drill team from a very low angle so that the interest is centered on their precise footwork. Try to get a head-on shot of a high-stepping drum major, showing him walking right into the camera. If you can't get this shot during the parade, perhaps you can make arrangements to stage it and shoot it afterwards.

Be on the lookout for the unexpected! There will be a faithful dog tagging along after his master who is trying hard not to notice him, but subtly waving him away. There are usually many little occurrences that may add a note of humor to your movie.

Get some footage of the spectators for interesting cut-in shots.

A parade practically demands the use of color film. Each and every band, drill team, horse club, and other groups will be attired in a brilliant array of uniforms. Color film will definitely add a lot of sparkle and interest to your movie.

—Bud Collier, Denver, Colo.

## TIME TO GET OUT THE TENT AGAIN!

Spring is sprung, summer is just around the corner, and it's camping season again. A couple of weeks ago I loaded the family and camping equipment into the car, hung my camera around my neck and off we went into the primitive forest (national park, that is, where many conveniences for the camper are to be found, such as cleared camping grounds, and running water.)

I had promised my two children, who are at the age where they are just beginning to get really interested in botany and animal life, that we'd get some good films of the animals and foliage, and that I would let them help me shoot them. The first couple of days after our arrival we explored the surrounding country for the most likely places to set up our equipment and wait for the various animals to come into range. By being very patient and alert, we were able to get some very good footage of deer, bears, squirrels, and other small animals go-

• See IDEAS on Page 199





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You'll see your pictures *come alive* in glorious, *natural* color on Ansco Color Film.

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*foto fun in . . .*

# CALIFORNIA

By LEO CALOIA

*All the necessary information is listed for the photo fan who plans a California visit.*

*Ever spent a day, just looking for movie material? It's fun, but it's even more fun to know what you are going to shoot, how to get there, and the best vantage point. This is the first of a series prepared for the movie maker on vacation, to help him select those shots which he wants to take back home — and the easiest way to make them.*

**L**OS ANGELES . . the glamour city. Where modern ways and times mingle with the historic and romantic past of the far West. Where palm lined boulevards lead to streets of yesterday, teeming with the slow and gay life south of the Border or the tinkling mysterious music of far away Oriental lands across the Sea. Hollywood . . . the movie capital of the world . . . a part of Los Angeles that is make believe. A most glamorous industry that brings drama, laughter, tears and world events to every corner of the world. And now a new medium . . . Television, following in the footsteps of the Movies. Los Angeles . . . a vacation city. Lying between the mountains and the sea, visitors are attracted the world over for its many things to do and see any time of the year. And that goes for the vacationing movie maker. Subjects and points of interest to photograph are numerous . . . so numerous that they could not all be filmed on a short vacation to a stranger in the city.

With this thought in mind, the following points of interest, their location and distance from the center of the city has been prepared as a guide to a busy filmer who is vacationing in Los Angeles:

**LOS ANGELES CITY HALL . . .** Perhaps the best way to begin a movie of Los Angeles would be to photograph the city from the tower of the Los Angeles City Hall, which is open from 10:00 A.M. to 4:00 P.M., daily, Monday to Friday. Completed in 1928, the modern 28 story city hall is the tallest building in Los Angeles and affords an excellent panoramic view from the mountains to the sea. On clear days, Catalina Island can be seen in the Pacific, over 50 miles distant. As for lighting conditions, the towers, located on the 25th floor, is ideal, since movies can be taken from any of four sides.

**OLVERA STREET . . .** About two blocks East of the Los Angeles City

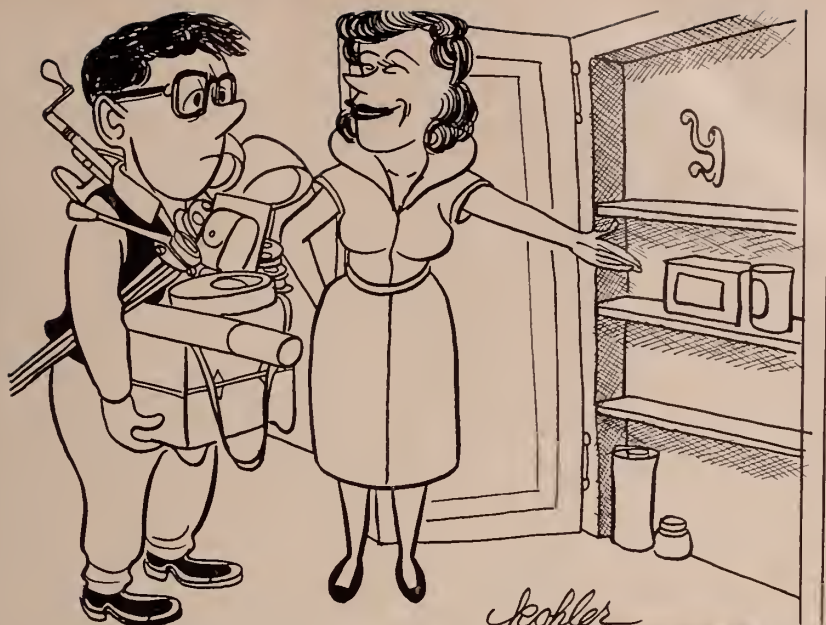
Hall, the oldest street in Los Angeles awaits the movie maker. Lined with quaint shops and cafes of old Mexico, this brick paved street has an air of gaiety and atmosphere of life south of the border. For a few centavos, *senoritas* and *sombreroed* *senors* from the shops will gladly pose for the photographer, lending an authentic flavor to your movies, reminiscent of early California. The first brick house in Los Angeles, constructed in 1850 is on this street. Prior to that time, all the houses were of adobe and near the center of the block-long street is a row of diagonally laid bricks which marks the course of the "Zanja Madre" or the mother ditch which was part of the early water system of El Pueblo De Los Angeles. Due to the taller buildings surrounding Olvera Street, it is best to film between 11:00 A.M. and 3:00 P.M. at which time shadows are at a minimum.

**PLAZA CHURCH . . .** Across the street from the Plaza, on North Main Street and Sunset Boulevard is the old Plaza Church, dedicated in 1822, when the Los Angeles Pueblo was 41 years old. The church has remained practically unchanged, a bit of old Mexico in the midst of a modern city and just a stones throw from Olvera Street. Services are still conducted in the old church and in the rear is a beautiful courtyard, with graceful arches surrounding a fountain and huge grapevines. The best time to film is in the morning, when the sun floods the front of the church. Excellent long shots can be obtained from the Plaza across the street, with pleasing foreground composition.

**CHINATOWN . . .** Out North Broadway, about one half mile from the Plaza Church is Chinatown. Built in authentic Chinese architecture, the buildings have beautiful pagodas and Oriental decorations, trimmed in bright colors. Some of the cafes have Chinese masks painted at the entrance and with the colorful names of the shops and restaurants is truly a bit of life from far away China. Besides the incense, there is an appetizing aroma of Chop Suey, Chow Mein, fried shrimp and other Chinese delicacies that draw the tourist and sight-seer in large crowds. Lighting is no

• See CALIFORNIA on Page 200





## A Corner of His Own

By CARL KOHLER

An outstanding moviemaking problem delineated itself, the other day, in bold colors of rage, frustration and general despair. Precariously standing tippy-toe on an old chair, I was intensely grubbing through the upstairs hall closet in search of a reel or two to edit in some spare hours. Suddenly, the chair gave up the ghost. It and I collapsed together amid a welter of clothing, cleaning paraphernalia and clothes-hangers. A shower of odds and ends, including a box of Christmas tree ornaments crashed emphatically over my head.

I was slowly and painstakingly counting to ten when my wife appeared in the doorway. She viewed the mess with mingled derision and disgust.

"What, in the holy name of kodachrome, are you trying to do *now*?"

she demanded. "I though the roof was caving in! Just look at that mess! It'll take you an hour to clean it up!"

She gave me a fleeting glance.

"And all those lovely Christmas ornaments—ruined!"

I sat up and manfully checked for broken bones.

"Will it make you feel a bit better if I bleed a little or something?" I murmured bitterly.

"What were you trying to *do*?" she insisted.

Removing a tennis shoe from my face, I opened the pent up floodgates of smoldering outrage. The lady asked a question — a dandy question. I proposed to tell her.

"I was," I said breathing deeply so as not to mar the biting quality of my retort, "going through this closet in a

## CONSUMER REPORT

By JAMES RANDOLPH

Something new has been added.

It's a vertical titler for making home-movie titles called the Universal Titler, and has just been put on the market by the company of the same name in Rochester, New York. And what's more, it isn't a strain on anyone's pocket-book, for it costs only twenty-nine dollars and ninety-five cents. It's easy to operate, too, because I just finished testing it. You can take my word for it, a lot of shutterbugs are going to be very happy about the whole thing.

Actually, it's a miniature of the kind of titler that's used by professional title companies, operating on exactly the same principle on a smaller scale. It's sturdily constructed of metal, with a gray pebbled finish, and it won't rust or tarnish. It's precision built for accuracy with a money-back guarantee, but I doubt if anyone ever takes them up on this and asks for a refund, because the apparatus has been so cleverly contrived by expert engineers, with a specially patented construction, that there's absolutely no guess-work about it. It does exactly what it claims it can do, so what more could anyone ask?

This new apparatus really makes titling a lot of fun because it's so simple to use and you won't wind up with a lot of off-center titles that have to be thrown away. And there's no limit to the different ways you can make titles. But the best part of the Universal Titler is that it can be used with any size, type or kind of 8mm or 16mm camera, with a two-foot focusing field or with a portrait lens. At the top, there's a perpendicular screw deal that regulates the level of your camera, so that it can be raised or lowered, as the case may be. And at each side of this top piece, there's a button that can be adjusted so that your camera may be moved to right or left to enable your lens to fit the aperture that looks down on the title at the bottom baseboard.

Inside the top of the structure, at either side of the lens aperture, are two General Electric Number Two Floodlights, directly beamed on the title card at the bottom. The title cards themselves are easily slid in and out at the bottom of the structure, making it a simple matter to change cards and rearrange lettering.

The Universal Titler can be used for black-and-white or color. There

• See CORNER on Page 202

• See REPORT on Page 199



If you have already shot several rolls of film—you probably wonder what comes next.

It's titles, of course. And it is even easier to make titles than shooting the actual footage of the family you've been making every since you got that camera.

What do you need?

A titler, of course, and simple instructions on the operation — and that's all.

*Q. Kind of titler to buy?*

A. A typewriter titler.

*Q. Why a typewriter titler?*

A. They are simple to use, have built-in extra closeup lenses, and titles on the back page of Home Movies can be cut out and inserted in the titler.

*Q. What is the cost of a typewriter titler?*

A. About \$8.50.

*Q. What kind of film must I use?*

A. If you don't want to process the title yourself, use the film you have in the camera—black and white or color.

*Q. Suppose I want to expose the film myself and process it too, what equipment should I use?*

A. Get some positive film. (Cost \$1.50 per 100 feet).

If standard film is used, (black and white or color) the exposure of course must be absolutely correct, otherwise the title will be too dark, or too light.

Some filmers make their titles outdoors where exposure is similar to those exposures used for groups, landscapes or other subjects—but there is one difference. Make sure you take your reading within a foot or so of the title. Otherwise you might get an erroneous reading and under-or over expose.

If it is desired to make the titles indoors, then floods must be used. The problems of exposure are the same here, but the filmer must remember that the title must be illuminated evenly—preferably by two floods, equidistant from the title area. This is no problem if the titler is supplied with two floods located on either side of the equipment.

Best advice I can offer is simply this: experiment and find out which exposure is right for you. But the shortest route to good titles is keeping a record of all exposures made, choosing the best ones, and going on from there.

*Things to avoid:*

When placing your lights, make sure that they do not shine into the close-up lens. Flare will produce a blur and ruin the title.

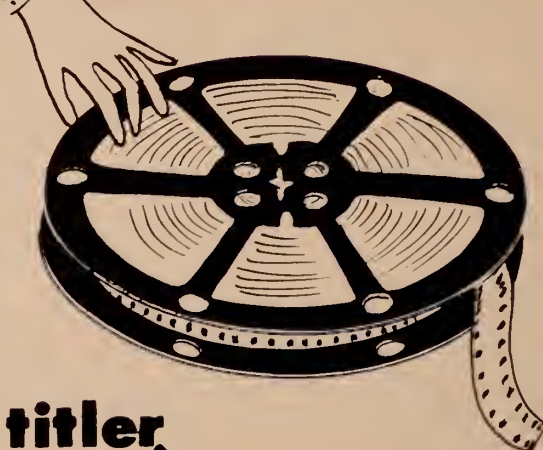
Positive film is slow—in other words, it requires much more light than conventional film. So in order to get as much light as possible, it might be necessary to control the amount of

**You can make**

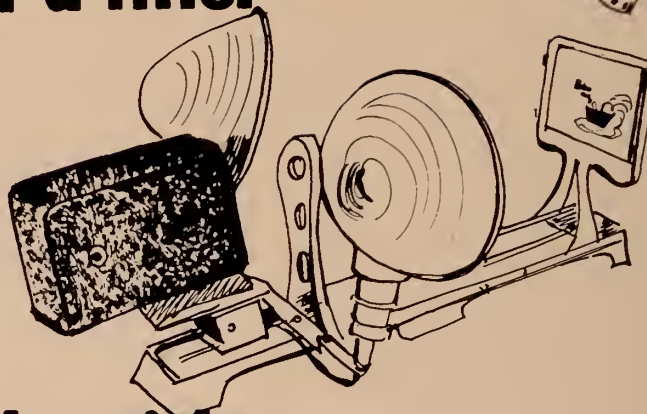
# YOUR OWN TITLES

By A. M. DOBIAS

**take a film**



**add a titler**



**and a title**



**to get this**



• See TITLES on Page 188



# Movie Quiz

By JOE REIMER

*Q. What is a common fault of many home movies?*

A. Most home movies are pleasing pictures as such but they lack planning, story outlines and continuity; they do not have sufficient audience-appeal. The remedy for this is study of magazine articles and good books plus experience in making home movies.

\* \* \*

*Q. Why is it bad camera technique to allow a subject to cross the extreme camera area at close range without also panning the camera to follow it?*

A. A subject that crosses the entire camera area at right angles from one side to the other is likely to result in nothing more than a confused blur—unless the camera is panned to follow it. Even then, panning on objects at too close range is not likely to result in the best pictures.

\* \* \*

*Q. In the making of my home movies, I am the director as well as the photographer. What is a good director supposed to do?*

A. Here are some of the requirements of a good film director:

1. He should have the story clearly in mind and be able to explain to the actors what they are to do.

2. Be able to invent and suggest bits of action that may make the picture more interesting.

3. Be able to inspire confidence in the actors and get them to do their best work as a team.

4. Be able to recognize good acting and help make the players forget, to a degree, the presence of the camera.

5. To get a balanced performance from all the actors and keep each character in his proper perspective with respect to the whole story.

\* \* \*

*Q. The action in my movies is sometimes too fast and sometimes too slow. What is the correct speed to shoot to get natural action?*

A. Two different speeds, 16 f.p.s. and 24 f.p.s., will produce natural action, as long as the film is projected at the same speed that it was photographed.

\* \* \*

*Q. How much film does my camera use per second?*

A. In 10 seconds your 8mm camera will utilize 2 feet at 16 f.p.s. At 24 f.p.s., it will need 3 feet.

In 10 second your 16mm camera will require 4 feet at 16 f.p.s. At 24 f.p.s. it will use 6 feet.

• See QUIZ on Page 198

## short cuts in

# ANIMATION

By HOWARD WYRAUCH

IF you have constructed the animation stand described in the March issue and the frame and drawing board in this month's Cine Workshop, you are in the animated cartoon business.

What's that you say? You can't draw! Well, nearly everyone can draw a little or knows someone who can. We must recognize from the outset that our productions will never provide serious competition to Mr. Disney.

I have been making animated cartoon sequences for home movies and for industrial films for many years and while I get a tremendous thrill in seeing characters I've created cavort on the screen, I must confess that they are crude alongside the Disney masterpieces.

Mr. Disney employs hundreds of specialists—animators, "in-betweeners", story men, sound technicians and cameramen. But if you are planning a cartoon sequence, chances are you will fill all or most of these tasks. So some short-cuts are necessary.

Space would not permit a description herewith of all the basic steps in animated cartooning. I suggest for the beginner, the two booklets on this subject in the Walter T. Foster series, "Animated Cartoons" and "Advanced Animation."

Animated cartoons are first drawn on light paper using the aforementioned illuminated drawing board. Sheet size is 9½"x12" with standard three-hole punching to register the drawings. When a sequence is completed, it is then inked in, or traced on celluloid sheets or "cells" as they are known in the trade, the same size as the paper with similar punching. These permit the central figures in a scene to move over fixed backgrounds. If each frame represented a complete drawing, it would be an impossible task to make animated cartoons.

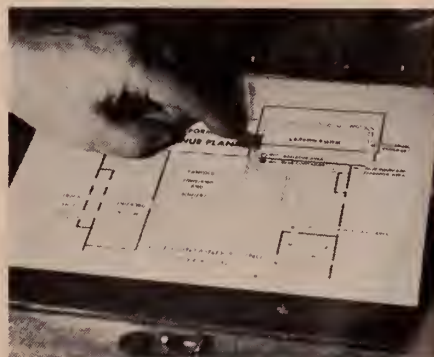
Let us take one of the illustrations for example, and in steps show how it was accomplished. The cave man, laboriously chiselling an invoice is a good example. First, the background was made of variously-colored sheets

• See ANIMATION on Page 184

For a film showing the unnecessary steps taken by a plant operator in his job, this "flow diagram" was animated showing his route interspersed with live action shots of the worker in action. The cut-out arrow was moved a fraction of an inch for each frame taken. A simple technique, but very effective.

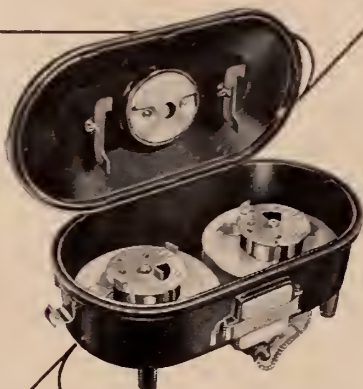


Three frame enlargements from a film animated by the author show samples of cycle or repeated action. The cave man continually bangs his chisel, the monk writes with his pen and the cop writes his ticket while the wife rants and raves as the child bawls, but all else in these scenes remains constant through the use of "cells". Only six drawings were required for each of these scenes.





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## ANIMATION

• Continued from Page 183



An example of "pan" action where the background is on a strip of paper and is moved a fraction of an inch for each exposure. It is good practice to show some indication of movement in the cell, such as a patch on the tires to show the wheels are revolving, or in the girl's hair. Lines indicate the extent of the cell.

of construction paper and took about 15 minutes to make.

Locating the cave man in the center of the scene, we decided to use "cycle" animation (action that repeats itself) to make the scene as long as we could as simply as possible. While he hammers away, only his arm moves, so that is all we had to animate.

All of the cave man, except the arm, was carefully outlined on a sheet of animation paper, positioned on the pegs of the drawing board. Another sheet of paper is placed on top of this and the extreme arm position with the hammer raised, is sketched in. On top of this, a third sheet is placed and the arm and hammer in striking position is sketched.

You could stop right here and have a scene, but it would be too fast and too jerky, so "in-between" drawings are necessary for smoothness. So, on subsequent separate sheets of paper you draw the action midway, or let us call it No. 3 position. If the raised arm position is numbered one, then No. 2 position is between that and 3 and No. 4 is midway between 3 and 5, the striking position. To add further realism, let us say that on striking the chisel, sparks would fly, so they are drawn onto sketch No. 5.

Now, we have six drawings on animation paper, the body of the cave man and the rock and five arm positions. These are ready now to be inked in.

Place the sketches, one at a time, on the animation board and turn off the light. Place a sheet of celluloid over the drawing and trace the outline in black india ink with a fine pen. Do this for all six drawings. Several fine acetate inks are now on the market, for this purpose, but we have found Carter's to be most successful.

When they are dry, they are ready to be opaqued. This done on the reverse side, so it is comparatively easy



This street scene was animated by using only two cells . . . half of the signs on one and half on the other. These were alternated in filming, a few seconds each, giving the appearance of flashing neons.

to do a neat job and not disturb the black outlines. For this purpose, show-card colors are used, and must be mixed in sufficient quantity so that color will be consistent from one cell to another. If you use the colors right from the jars you will experience great difficulty in peeling and chipping from the cells when they dry. This was quite a problem, even for major cartoon studios to lick, but a wonderful new product called Colorflex available from a concern in New York will lick this. A few drops mixed with the poster paint will cause it to adhere very nicely to the celluloids.

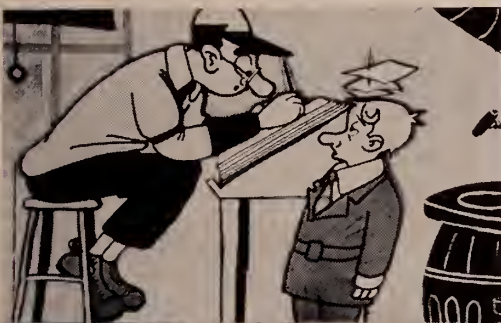
Throughout this process, it is wise to handle the cells with kid gloves, literally and actually, because fingerprints not only will impede the flow of ink or paint, but they will photograph very noticeably.

In photographing, the background is placed in the frame first, then the cell with the body of the cave man. They will remain constant throughout and are called "holds" in the trade. Only the cells with the arms change.

• See ANIMATION on Page 188

This scene begins with a repeated action, the bookkeeper scribbling his entry in the ledger, but evaluates into the sequence shown here, and described in the text. These are but extremes of the action. Between each stage shown here are "in-between" sketches.





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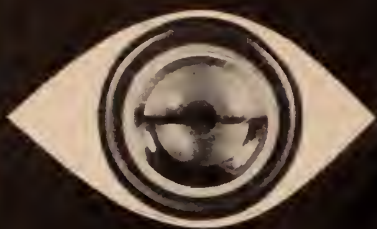
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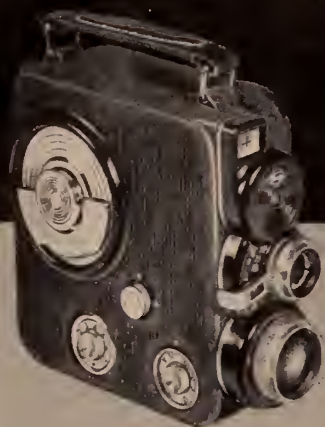
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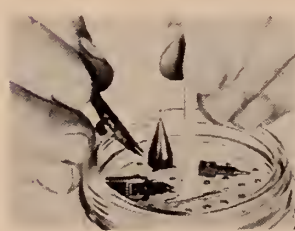
# SHOPPING

**VERSATILE TITLER**—Something new has been added to the Hollywood Cine Products line of titlers. Now available, the manufacturer reports a new base unit which accommodates almost all 35mm cameras, in addition to allowing the use of most motion picture cameras. A unique mirror target is an integral part of the unit and the use of this gadget guarantees absolute accuracy. Supplementary lenses are available so that various fields of view can be covered. Prices vary from \$8.00 for basic unit, to \$21.75 for the Master Titler. Write Hollywood Cine Products, Lokeland Village, Elsinore California. (see consumer report June issue.)



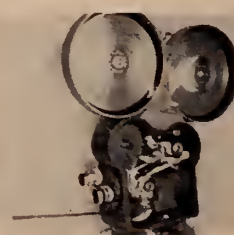
**YOU CAN TAKE IT WITH YOU**—If you want to preview your own 50 ft. 8mm movies with a portable 8mm viewer-projector, distributed by Movie Newsreels, 1651 Cosmo Street, Hollywood 28, Calif. The unit loads easily, and pictures are activated by turning a hand crank. Seems to be just the thing for showing any kind of personal movie without the use of a regular projector. Sells for \$4.95, and accommodates black and white or color. Check with the distributor, Movie Newsreels, for further information.

**NEED MORE SPEED?** Here's a new 1" F1.9 lens, with click stops, and focussing mount which works from 2 1/2 feet to infinity; stops down to F16. Called the "Berthiot, 1" F1.9", the lens is manufactured abroad, and distributed by Camera Specialty, 50 West 29th St., New York 1, N. Y. Price is \$36.50, in chrome finish. Lens is suitable for use with 16mm Bolex, Victor, Keystone, Bell and Howell, and others—has a "C" mount. Manufacturer says that definition, sharpness, and color rendition are typical of better than average lenses. So, if you have exposure problems, and your present lens cannot get the shots you want, try this one for adverse light conditions with color, or black and white.



**HANDY GADGET FOR ARTISTIC CAMERAMEN**—Higgins Ink Co., Inc., makers of Higgins famous American India Ink, have just released a new product which promises to endear itself to all users of drawing inks. The item is a straight-sided 6-ounce jar of Higgins Pen Cleaner equipped with a screw cap and containing a special plastic strainer in the bottom of the jar. Affixed to the center of the strainer is a rod which projects above the level of the liquid. This rod enables the user to raise the strainer and remove pens, etc., without fishing around in the jar. Small items such as Wrico and Leroy pen parts, airbrush parts, Speedball pens and drafting instruments may thus be dropped without concern into the jar of Higgins Pen Cleaner. When instruments are cleaned, you simply lift the plastic strainer and up they come. This new product, intelligently designed and modestly priced, should soon be on the tabouret of every draftsman and artist.

**600 FT. CAPACITY WITH AURICON 100 CINEVOICE**—A new conversion 600 ft. magazine has just been announced by Great Lakes Motion Picture Service, 12037 Grand River Ave., Detroit 4, Mich. This unit fits the 100 ft sound Auricon and the price is \$339. The magazines take all day-light loads and any bulk load up to 600 feet. Construction is of machined aluminum castings, and contains a friction motor take-up. The conventional 100 ft. camera spools can still be used in the camera, at will. Footage indicator is included, and the whole unit is finished in a wrinkle finish to match the Auricon.







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## ANIMATION

• Continued from Page 184

frame by frame. Since this is a fast action, each arm drawing could get one frame, or two if you wish it slightly slower. If slower action yet is desired, more drawing should be made, for more than 2 frames of a movement would tend to be jerky and unnatural.

The movement from No. 5 to 1 is photographed and then back to five and so forth. Allowing an extra frame or two at either extreme as a pause, to make the action more natural.

The other scenes shown,—the cop writing the ticket, the monk writing the scriptures, were all animated in the same fashion.

"Cycle" or continuous animation would tend to be monotonous by itself so in most scenes the cycle was broken by some other action. For example, in our movie, the cave man, after chiseling for a few seconds, banged his thumb, hit the ceiling of the cave, flattening his head, then landed flat on the floor, evolving in another bit of cycle animation. His thumb swelled to three times normal and back again. This was repeated several times and as an added touch, the thumb grew redder in color as it grew bigger.

The bookkeeper sequence is another cycle animation ending in violent action. At first his arm moves as he writes. He then hands the book to the boy (five drawings) the weight of the book drives him through the floor (five more drawings.) At this point the whole room shakes and this is easily accomplished by having the cells and backgrounds punched twice (once off center). By alternating the shots in the two positions, the room quakes. Then a thin column of smoke curls upward from the hole in the floor. (five drawings).

Notice the "hold" cells in the four phases. All but the arm are on one cell in the first part. In the second, the bookkeeper and the boy from waist up are the only moving members. In the third, the boy and the upper part of the bookkeeper move. In the quake sequence, the scene moves but the cells are static. In the final scene, the smoke is all that is animated. A point to remember is to always have the same number of cells throughout (use blanks where necessary) as a difference will cause a change in the density of the scene.

A "pan" scene is shown in the illustrations. In this the cell (with the car) is static but the background moves a fraction of an inch for each frame. This could apply also to a train, a car or plane, or to someone walking or running. However, in this instance several drawings would be necessary to show the cycle of arms and legs.

Cut-outs may also be used to save time. For example, a baseball pitcher could be animated by several sketches in which he rears back and lets the ball go. The ball could be a small circle of paper moved in short hops across the frame with exposures taken each time it is moved. This technique, though quite common is very effective. It was employed in filming the "flow-diagram" for an industrial movie as shown.

These are but a few "gimmicks" to help you in producing your own animated cartoon sequences. They involve patience and diligence, but when you sit in your private projection room and see your creations for the first time you will be greatly rewarded.

## TITLES

• Continued from Page 182

light by using your slowest speeds—say 8 frames instead of 16, and all this with the lens opened up to its widest aperture. Make sure you use plenty of light for your titles.

There is a very satisfactory way of fading titles without a special gadget because it can be done by changing the location of the light. The reader must remember, however, that when using reversal film for fades it is necessary to draw the light away from the title. When using positive film this would create a white strip which is not what we wanted at all. So, to fade out a title on positive film, it is necessary to move the light towards the title.

The diaphragm ring can also be used for fades. Positive film, with its deep contrast, (which is much greater than negative film) produces some very good fades. A little experimenting may be necessary to understand its properties.

Readers who want to use positive film should re-spool the film before threading it into the camera. Reason: do this so that the emulsion side (dull surface) faces the lens. If this is not done then the title will be unsharp. The light must pass thru the film base before reaching the emulsion, and of course the result is an unsharp title. So avoid this and re-spool the film.

Trick titles are interesting to make, and this opens up plenty of opportunity for unusual effects. But it is suggested that the new filmer learn to make good titles first, and experiment with effects later.

Movies are fascinating to make—but until the filmer has made a few titles—he simply hasn't lived. There is an awful lot of satisfaction to derive from making good titles.

Gamble with one roll of film, and get acquainted with the thrill of title making. It can do plenty to improve those first few rolls which need titles, and need them badly.



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# 16mm. PROGRAM FILMS

*in review*

## CREATIVE ART IN JAPAN

**EDUCATIONAL.** Sound, 20 min., color. Rental lease. Produced by Robert Gardner.

**Content:** Reveals aspects of the art of Japan as original works and not as reflections of art of other nations. Commentary is based on early poetic and historical texts. Music from various periods is played by Japanese string musicians.

**Distributor:** Brandon Films, Inc., 200 W. 57th St., New York 19.

## DEADLINE, U.S.A.

**ENTERTAINMENT.** Sound, 87 min., b&w. Available for Shut-In institutions; others apply. Produced by 20th Century-Fox.

**Content:** Story of a big city newspaper's fight for survival and an expose of underworld control of local politics. Stars Humphrey Bogart, Kim Hunter, and Ethel Barrymore. Legion of Decency rating: B.

**Distributor:** Films, Inc., 1150 Wilmette Ave., Wilmette, Ill.

## THE PIRATES OF CAPRI

**ENTERTAINMENT.** Sound, feature-length, b&w. Lease.

**Content:** An adventure-romance story set in Naples around 1779 using Bourbon oppression; photographed in Italy. A nobleman (Louis Hayward) masquerades as a pirate who heads an organization of patriots against the oppression of the chief of police (Rudolph Serato). Action involves the capture of a ship, raiding and devastation of a village, and various duels. In the climax, the nobleman reveals his identity to the Queen (Binnie Barnes) and persuades her to save herself by giving the people fair rights. A final duel between the nobleman and police chief ends in victory for the nobleman. Romance plot presents the nobleman in pirate mask successfully making love to his own fiancée (Mariella Lotti).

**Distributor:** Emperor Films, Inc., 330 W. 42nd St., New York 18.

## WHO ARE THE PEOPLE OF AMERICA

**EDUCATIONAL.** Sound, 1 reel, b&w. Rental, sale. Collaborator: August B. Hollingshead, Sociology, Yale University.

**Users:** Upper elementary and junior high social studies, history, and geography.

**Content:** A glimpse of immigration history to show how the whole world contributed the people of the United States. Scenes are shifted rapidly throughout the picture. The first part of the film illustrates the people of the United States: city, town, country, men, women, children, characteristics of different nationalities and color, and different professions, skilled and unskilled. The film next shows how people of different countries participated in the discovery and colonization of America, illustrated by flags, pictures, and costumed settings. A map points out the colonization locations of various nations, how industry brought immigrants, where they settled, and how, during the nation's growth, they mixed in moving about. The next part of the film points out the definite marks of these various nationalities in our country in games, architecture, food, language, clothes, and customs. The last part of the film demonstrates those things that are definitely American: architecture, ice cream, dancing, cowboy music, Thanksgiving Day, Mother's Day, and hot dogs. Final narration message emphasizes the freedoms of America, and the benefits shared by the American people.

**Comment:** This film would be excellent as an introduction to history it not only includes some historical background, it shows the inspiring results the American racial mixture has produced.

**Distributor:** Coronet Films, 65 E. South Water St., Chicago 1.

## HENRY MOORE

**EDUCATIONAL.** Sound, 26 min., b&w. Rental, sale.

**Content:** Presents some of the life, work, and thoughts of the British artist, Henry Moore. Mr. Moore appears in the film, giving his own views on painting and sculpture, as well as on his own techniques. Moore's country studio is the setting of the film. The film shows Mr. Moore's work, from early examples through the recently completed bronze statue he created especially for the Festival of Britain.

**Distributor:** British Information Services, 30 Rockefeller Plaza, New York 20.

## THE LOVABLE CHEAT

**ENTERTAINMENT.** Sound, feature-length, b&w. Lease.

**Content:** A comedy farce based on a play by Balzac; setting in France in 1860. Mercadet (Charles Ruggles), reputed to be the richest

man in France, is actually deep in debt because his partner absconded with their money. He persuades his daughter (Peggy Ann Garner) to marry, but does not tell her he means a rich man. She is agreeable because she is in love with a penniless clerk (Richard Ney). Much of the comedy is furnished by the creditors, led by Buster Keaton. The wealthy suitor turns out to be debt-ridden himself, and the climax, the partner returns with the money.

**Distributor:** Emperor Films, Inc., 330 W. 42nd St., New York 18.

## TOULOUSE-LAUTREC

**EDUCATIONAL.** Sound, 17 min., color. Rental, lease. Produced by Peter Riethoff.

**Content:** Recaptures Lautrec's special world through the use of photographs, paintings, drawings, posters, etchings, and scenes from the Moulin Rouge area of Paris. The film includes presentations of Lautrec's work.

**Distributor:** Brandon Films, Inc., 200 W. 57th St., New York 19.

## GOSSIP

**EDUCATIONAL.** Sound, 1 reel, b&w. Sale. Produced by Sid Davis Productions in collaboration with Inglewood Police Department and the Inglewood 13-20 Club.

**Users:** General teen-age audiences, guidance personnel, adolescent psychology classes, and any groups dealing with young people.

**Content:** Illustrates a case history in which untrue gossip destroys a girl's reputation in school. The story tells how a new and attractive girl in Marion High School makes friends easily and quickly because she was fortunate enough to have a drawing ability that won quick recognition. Two of the boys make a bet upon their ability to date her first. The winner takes her to a movie and when he brings her home, he unsuccessfully tries to kiss her. With wounded vanity he contrives a "front" for his friends the next day bragging of his non-existent prowess. His boasting is overheard by a girl who loses no time in spreading a horrible story to her friends. Narration does not explain exactly what the story was, but it was enough to cause all of the girl's newly-made friends to give her a "cold shoulder" treatment. Meanwhile, rapid sequences show gossiping mouths and a parrot head. The new girl is bewildered by the treatment, but she believes everything will be all right after she goes through the initiation of a girls' club. Not knowing she is already blackballed, she dresses in the weird initiation costume. When she is told she is blackballed, she goes home to cry. Her parents meet with her in the principal's office, where they plan to withdraw her from school. The principal calls in the boy who originated the story, convinces him to make amends, and clears the girl's reputation in the school. When the girl goes to school again, the boys and girls are shown trying to be particularly friendly to make up for their unfair behavior. The last scene shows the three monkeys of "see no evil hear no evil; speak no evil," in contrast to three of the principals of the cast in similar positions.

**Comment:** Although the entire story is told through narration, it is dramatically convincing. The minor situation leading to the girl's complete ostracism is developed skillfully and naturally. The moral of the story is clear, but never offensive.

**Distributor:** Sid Davis Productions, 3826 Cochran Ave., Los Angeles 56.

Readers are invited to send their films for review to HOME MOVIES, where a panel of judges will screen, rate, and criticize all films submitted. A film leader, with the rating awarded will be sent to each amateur whose film has been published and reviewed by HOME MOVIES. Others will receive a personal criticism by mail. The one star rating indicates an "average" award—two stars, "good"—three stars, "very good"—and four stars, "excellent."





# ALPHABET

By L. C. STOUMAN

**M**OVIE-MAKING, like taking narcotics, seems to be habit-forming.

According to the editor of this journal, more and more amateur film-makers get "hooked" by their hobby every day.

It starts innocently enough with a few reels exposed on the girl friend, the wife, the baby or the trip to Yellowstone. Then maybe a friend asks you to photograph his wedding — and he pays you for it. Or you do a little filming at the company picnic—and the boss calls you in about making a technical film. Or you happen to be on the highway when a five-car accident happens — and you local TV newsreel buys your footage.

Before you know it you are lost. You've become an habitual and incorrigible movie-maker. A professional!

Because of you, and thousands of people like you, the expansion of the commercial, educational and television movie-making industries has lately been phenomenal. The following Professional Film-Maker's Alphabet is offered as an aid to those who have recently become addicts, to help them ease the change over from their "let's shoot, maybe it'll come out" days to their new "we've gottado it right because we're getting for for it."

And for the tired, longtime pro, in the last stages of his habit, there might be fun in just checking to see how one of the letters of the alphabet seems to fit everything in movie-making. Meanwhile, the industry tyros might at least learn to *talk* like pros!

*A—is for academy leader*, a standard strip of film with a printed start

mark which is spliced to the head end of every professional film, both positive and negative.

*Also, A-B printing*, which is the simultaneous printing of two rolls of 16mm negative or color original onto one print so as to secure fades and dissolves.

*B—is for blimp*, a heavy sound-proof metal housing to hold the camera and keep it quiet during sound recording.

*C—is for cinex test*, a strip of film in which the laboratory prints a few frames of your negative (usually 35mm) at varying light intensities in order to determine the best darkness or lightness of tone in your final print. Every scene in 35mm professional films in cinex tested, and the cinex tests, also known as "light tests", are available to the photographer to keep a check on his exposure.

*D—is for dailies*, also known as "rushes", which are prints of each day's shooting. Most 16mm labs take longer than a day to complete your work, and the word *dailies* is a carry over from 35mm studio practice where prints of the previous day's shooting are always available the following morning.

*E—is for edge number*. Each foot of professional film, 35mm or 16mm, has on its edge a serial number, like a dollar bill. This is to enable the film editor to find any scene in the negative by its number on the print.

*F—is for follow-focus*, a procedure whereby a camera assistant turns the focusing ring on the lens during filming of a scene in order to keep a subject in sharp focus as he moves close into or far away from the camera.

*G—is for gaffer*, also known as an

• See ALPHABET on Page 208





# BUDGE CRAWLEY

## ... *Independent Producer*

By JOE ROMMER

(Canadian Correspondent)

FROM a honeymoon hobby to a business with a turnover of over half a million dollars a year—in 14 years!

And that's the success story in a nutshell of Crawley Films Limited, of Ottawa, Canada, that country's largest producer of industrial films.

The success story began in 1938 when F. Radford ("Budge") Crawley and his bride, Judy, decided to take a movie camera—a 21st birthday present Crawley had received in 1931—on their honeymoon to the historic and picturesque Isle d'Orleans, situated in the St. Lawrence River near Quebec City. The reason Budge got the camera: he was an ardent swimmer and the camera was to help him study competitive swimming by analyzing movie shots.

But the footage turned out to be more than just the recording of a honeymoon trip, because their finished film won top prize for the best amateur film of the year in a worldwide competition. They were, and still remain, the only Canadians to win this award.

This coveted honor was the start of a career that gradually drew young Crawley further and further away from his job as an accountant in his father's firm. While he did stay on as a partner in his father's business, he found movie-making more and more of his time. It was a husband and wife team from the start—and in the intervening years, wife Judy has done everything from script writing to actual shooting while at the same time raising a family of five children, and when commercial orders started coming in they made over their apartment as a workshop; later expanded into father's attic.

The year 1944 saw them go full time and in 1945 they made over a large church hall as a studio. There were six on the staff then—today there are 63, and despite the fact that additions have been made to their studio, and other space rented, the company is now planning a new studio building as the present one is bulging at the seams.

The Crawleys have always concentrated on quality production. Some of their productions have taken nearly every prize available. Their "Loon's Necklace," a tale taken from old In-

dian lore, is an outstanding example. It has captured eleven international prizes at festivals at Edinburgh, Venice, Salzburg, Brussels, New York, Cleveland and Chicago.

The "Loon's Necklace" is only one of several Crawley motion pictures that have won the plaudits of the critics. Others, such as "Newfoundland Scene" and "Packaged Power", have won praise from the public, as well as from those within the industry. During the past four years Crawley Films have won 28 national and international awards and recognitions.

While Crawley's production, compared with major Hollywood studios, may seem small, it must be remembered that Canada is a country of only slightly over 14 million people. And until a decade ago it was essentially an agricultural country and movie-making of all types was left to its larger neighbor to the south.

But since the Second World War the country has been enjoying a quiet but unprecedented industrial and mining boom. Its burgeoning industries have turned to motion pictures to tell their stories and the stories of the vast Canadian land.

Over the past 14 years Crawleys have produced nearly 400 major films, besides countless trailers, editing jobs and shooting assignments.

Production in 1952 was 53 motion pictures and filmstrips for industry, government, education and television in Canada, the United States and Europe. This, as far as is known, is twice as many films as any other Canadian company produced. One fifth of Crawley films are in French for use in the predominantly Gallic province of Quebec.

Crawley fame has spread far beyond the boundaries of Canada. Last year their sponsored assignments took their crews to England, the United States, Brazil, British Guiana, Jamaica and Trinidad, as well as from coast to coast in Canada and up into the Arctic. This summer a crew will shoot a sponsored film in the French Alps.

Says Budge Crawley about movie making in Canada today as compared with 15 years ago: "It's like gas stations and cars. When more and more cars took to the road, more and more gas stations appeared. Fifteen years

• See CRAWLEY on Page 206





# Music Music

By

HENRY LEVINE



Henry Levine has already had considerable experience writing movie music. Only 25, he has written in almost every musical form—for large and small orchestra, chamber works, ballet, vocal and choral music. After Mr. Levine's discharge from the U. S. Navy, where he worked with the navy band, arranged, and handled musical entertainment, he attended Carnegie Institute of Technology, receiving a Bachelor's degree in composition. While at Carnegie Tech he wrote the score for the annual school musical and composed background music for plays produced by the Carnegie Tech department of drama. Following this he did graduate work in composition at the University of Southern California, studying with M-G-M composer Miklos Rozsa and scoring documentary films produced by the USC cinema department.

Mr. Levine is currently writing music for films.

**M**USIC can help to put life and breath into images on the screen and turn them into real, convincing people. It can explain what is going on in their minds, their moods, their feelings. It can make a funny scene funnier; a sad one tragic. It can turn tragedy into farce. It can make a fat man seem fatter, a thin man thinner. Music can express in the film what words and acting cannot.

There are several types of movies which are made commercially. The most familiar is, of course, the dramatic. But there are also a variety of educational films, in which the audience learns how a thing is done or

made by following the process in film sequences. The travelogue is also widely shown, enabling the audience to visit distant places while remaining in the auditorium. The industrial film exploits all phases of the manufacturer's product, showing it in its most favorable light, making the viewer more sympathetic to the company perhaps, and urging him to buy. This type of film is often also educational. In all of these films music serves the important function of bringing the process, country or product off the screen, convincing the viewer that he is seeing a reality, not merely an image.

Now, how about adding music to the finished film? Where should it be added and where avoided; what kind is most appropriate for certain scenes and how can it be used most effectively in the film?

Let's start with the very beginning of the picture, the main titles. Just as the main titles introduces the audience to the picture, its actors, technical

crew, director and producer, so does the music also introduce the audience to the type of picture it is about to see. Its function during the main titles is to put the audience into the mood of the picture. Its importance cannot be too highly stressed, for it can make the audience completely receptive to the picture and accept what is to follow.

In some cases the wrong type of main title music can actually ruin the picture. Hard to believe? Well, let me illustrate with an actual example. The "sneak preview" of MGM's classic of a few years back, "The Lost Weekend", was shown to an actual theatre audience as most "sneak previews" are, with the music background made up of music selected from appropriate soundtracks of previous films and inserted into the picture only temporarily while the composer is still working on the actual score to the picture. This enables the producer to get the

• See MUSIC on Page 204





# FILT

SOME years ago one of the most outstanding motion picture cameramen in Hollywood passed on. He left some very fine camera equipment and accessories, which his widow proceeded to dispose of the best way she knew how. During their long years of marriage, she had learned nothing about photography or the value of his tools of trade. Hearing that she was selling out his equipment, I went to see her. As I well knew that the deceased cameraman had a reputation of being a veritable wizard with filters, I asked if his "filter kit" was for sale. The confused little lady admitted that she knew nothing about any filter kits, but she had sold for the price of *twenty dollars* "a big case full of colored pieces of glass in all shapes and sizes."

This was truly tragic. Here was a man who had spent his life learning and practicing the art of using filters, and assembled the greatest collection of fine filters, only to have it sold off as pieces of colored glass. This collection was no doubt the number one tool in his bag of tricks—to him a jewel box on which he staked his reputation for skillful artistry. With these little pieces of glass he had painted the most eye-fetching, spectacular scenes to appear on the screens the world over. Like a true artist he had "painted" with them, just like other artists do with paint and brush.

Let us not regard a filter as just another piece of glass to be put in front of your lens to darken the sky and bring the clouds out pretty. It does a lot more than that. It can set the mood of your picture, leave things out that you do not want, or empha-

red



# ERS

## *can gild the lily...*

By LEONARD CLAIRMONT

size the things you do want. It can "sell" your entire production.

The cameraman must know what filter to apply the same way as a painter has to know what color to use. Filters of different colors, densities and substances are used at every turn of the road in good photography, and the professional cameraman must have a thorough knowledge of the results which can be obtained with them. The filter factors (the numbers by which the exposure must be multiplied) and data on the color sensitivity of the film is supplied by the manufacturer, and the spectral quality of the light source can easily be checked with a reliable meter. But the selection of the proper filter is solely depending upon the judgement of the photographer himself. Not any more than you can tell a painter what paint to use on his canvas, can you advise the camera novice what filter to use. This he must find out for himself by the old trial and error method. One cameraman's opinion may differ from someone else's.

The fundamental action of a filter is to hold back certain colors from reaching the photographic emulsion. In other words, rays of some colors are permitted to pass through freely, while others are partially or wholly absorbed. By selecting a particular filter, you are able to control the light that reaches the film, thus "painting" the kind of picture you have in mind.

Filters are used for many different and specific reasons. A true reproduction of what we see in front of our camera may not always be desirable, so we change it. Some filters will darken or lighten certain colors, others merely reduce the amount of light passing through the lens. Then there

are effect filters, such as the fog filter, the diffusion filter, graduating filters, and pola screens. Color correction filters are used to alter the relative amounts of the three primary colors to obtain the most uniform color quality. The most popular filters, used in either black-and-white or color photography, have identifying names or numbers by which the cameraman knows the type of correction they give. Let us call them by name and see what effect they have on regular Panchromatic film.

### *YELLOW FILTERS* *for color correction*

*Aero 1* gives a very slight color correction, adds a little contrast and helps to eliminate haze. Open your lens  $\frac{1}{2}$  stop to compensate.

*Areo 2* gives us a normal color correction, medium contrast, darkens the sky and emphasizes the clouds. It is probably the most widely used filter for out-of-door work. Open lens one full stop to compensate.

*12 Minus Blue* is useful for penetrating haze and "smog", giving a stronger effect than the *Aero 2*. Open  $\frac{1}{4}$  stop.

*15 G* is the darkest of the yellow series, giving full color correction. Blue sky will go dark, making clouds stand out, thus being very useful for open landscapes, seascapes and Westerns. Yellows, orange and reds will go light. This filter will also slightly lighten green. Open  $\frac{1}{2}$  stops.

The old yellow *K filters*, nos. 1, 2, and 3, are outmoded, being fully effective only on orthochromatic films.

### *ORANGE FILTERS* *for over-correction*

*21* produces a slightly over-correct-

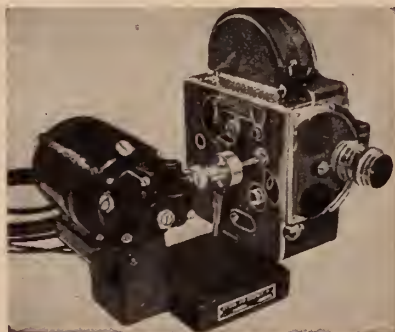
• See **FILTERS** on Page 206





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## QUIZ

• Continued from Page 183

*Q. Is there any difference in the basic lighting for color movies and for black-and-white movies?*

A. There are many differences that would require pages to describe in detail, but the main difference between lighting for color and lighting for black-and-white is this: while flat lighting often gives the best results for color, it gives the poorest results for black and white. Cross-lighting that produces pleasing luminous shadows in black and white photography might produce muddy dark areas in color films.

\* \* \*

*Q. What is a "running gag" and how is it used in a film story?*

A. A "running gag" is a piece of human interest action or comedy business that is repeated several times in a film story. The repetition of this action, if properly done, produces a humorous effect on the audience. The best "running gags" for amateur movies are those that are developed from the characters and their surroundings. Supposing you are filming a fishing party. Everyone in the group gets a good sized fish—all except Willie who catches a series of fingerlings. This situation would be more humorous each time it is shown until near the end. Willie could hook such a large fish that it pulls him into the lake. This would be the climax of that particular "running gag."

\* \* \*

*Q. How can objects be made to appear on a scene as out of thin air, or made to disappear as if by magic?*

A. This is probably the simplest of all movie tricks to achieve. To do this the camera must be on a tripod or other firm support. After starting a scene you stop your camera at the point where you wish the "magic" object to appear or disappear. There must be no movement of characters or other objects in the scene while the "magic" object is added to or taken out of the scene. Then the action and filming resumes. If done properly, the resulting scene never fails to mystify the audience.

\* \* \*

*Q. For a comedy effect, how can I produce reversed motion, for example, show a diver leaving the water backwards and landing on the diving board?*

A. An easy way to do this is to film the action taking place in a normal manner, excepting that you hold the camera upside down while shooting. After this scene is processed you splice it into your other footage being sure to invert the scene so that the beginning of your shot actually appears at the end. When shown on the screen

the action will appear reversed from the original.

\* \* \*

*Q. I have heard that a plain white wall or window shade is good enough for a home movie screen. Is that correct?*

A. "Good enough" depends on your standard of quality. White walls or window shades should be classed only as emergency screens to be used when a regular commercial screen is not available. The best screen is the one that provides the most efficient reflecting surface and the three materials that reflect light best are the glass bead surface, the white matte fabric and the silver texture. Home-made materials are not likely to provide as good screen material as the well-known advertised commercial screens that have undergone much scientific testing for reflective quality.

## CLUBS

• Continued from Page 175

**KANSAS, CITY, MO.**—The new officers for 1953 of the 8-16 Home Movie Makers Club of Kansas City, Mo., are: president, Mr. Lawrence Conrad, 3310 Bellemontaine, Ave.; vice-president, Mr. Dan Kaplan, 5222 Nall, Mission, Kansas; Mr. Hansel Perrine, 4601 Chestnut, treasurer, and Mrs. Lena Keen, 3031 Baltimore, secretary.

Mr. Conrad was vice-president for 1952. We are now in our 5th year as a movie club. Meetings, 2nd and 4th, of each month in our club room. In the Catholic Community Service Bldg., 3200 Main.

### NON-THEATRICAL 16mm PRODUCERS

News of your activities are of vital interest to all readers of the "Professional Cine Photographer" section. Releases covering current productions are welcome by this column, will be reproduced on these pages. Please limit information to one page and include a description of the name of the film, subject covered, black and white or color, length, name of sponsor or advertiser. "Professional Cine Photographer" is interested in all commercial film activity in the United States, Canada, South America, Europe and Asia.

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## IDEAS

• Continued from Page 178

ing about their business, completely unaware of us.

We also filmed a variety of plants and trees to be found in the park. We made closeups of the individual plants and trees, and their blooms and leaves, and made over-all scenic shots.

Of course, I wanted some shots of me cooking supper on the campfire. As I wanted to film these sequences after dark and therefore needed artificial light, I used the headlights of my automobile to augment the light provided by the campfire.

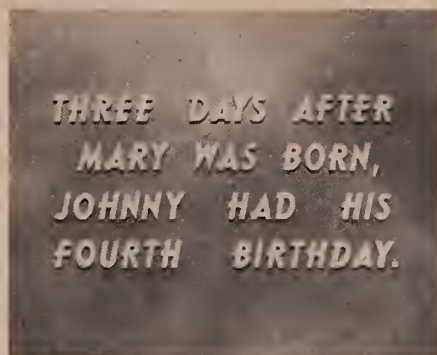
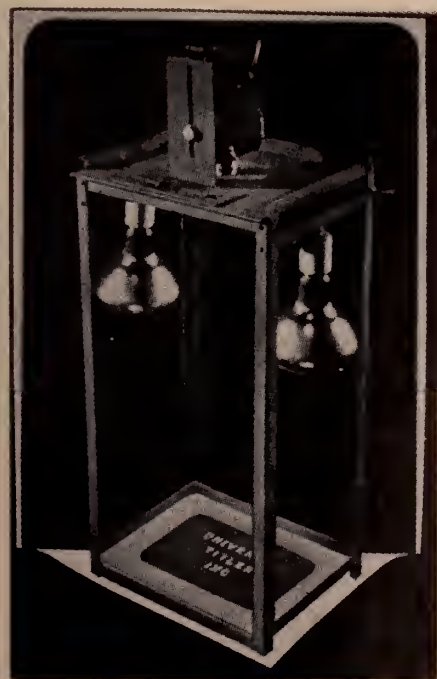
On returning home, I processed and edited the film. It was greatly enjoyed by the family as a memento of a happy time, and the children were so proud of their part in filming it that they asked permission from their biology teacher to show it during class at school. Teacher readily consented and since we had made closeups of the plant and animal life, she used it as a classroom exercise, having the children try to identify each plant, tree, and animal. Thus, the film not only proved a source of enjoyment to me and my family, but made an interesting and different lesson for my children's classmates.

*Ira Wolfe, St. Paul, Minn.*

## REPORT

• Continued from Page 181

are a hundred and fifty plastic characters, letters and numerals, as well as six colored backgrounds. As the cards are placed flat and stationary at the bottom of the structure, there is no need to stick the letters to your backgrounds. It permits animation, moving titles, and anything you can think up. You can use pictorial back-



grounds on film and then superimpose your titles. Or you can use lettering of your own invention to suit the subject of your films. For instance, you can make your letters of match-sticks or small twigs, if you've taken pictures of a vacation in the mountains or the country, or if your pictures were filmed at the beach, use sea-shells for letters. The main thing is that your lettering itself will be steady and accurate and you won't have to grow old before your time trying to center it. In fact, you'd have to work pretty hard at this to get your titles off-center. It does the whole thing for you, and anyone who has struggled and fussed and measured and labored to make sure the title isn't off-center, knows how much this means. You don't have to dread the long, involved process of making titles. You can actually look forward to it.

When making titles, you want to be sure to photograph each one for as long a time as it takes you, yourself, to read through it twice. Some of your viewers may be fast readers, but the majority of them will be slow-readers, so allow plenty of time for everyone to read it. You don't want someone piping up, after the title has gone by, to ask, "Say, Jack — where did that say this was?"

As a rule, when an amateur movie-maker first buys his camera, he'll run wild with it. He'll shoot several rolls of film of everything within sight. After he's filmed a lot of feet of this and that, he'll discover that he'll have to make titles for them or the whole thing is going to be an awful jumble of everything under the sun. So he decides that the time has come to make himself some titles. And that's when he usually runs into real trouble. It takes a great deal of time, patience, know-how and accuracy to make good titles — unless you use a good titler. Then it's going to be fun. It'll be quick and easy, and you'll come up with some very professional looking titles.

Most titlers on the market are excellent, but the purchaser must decide for himself exactly what he wants in this kind of equipment. Kodak makes fine titlers, and so does Bell & Howell. Another is available from Hollywood Cine Products. Home Movies suggests that the reader examine several types before deciding on the one suited to his particular needs.—ED.

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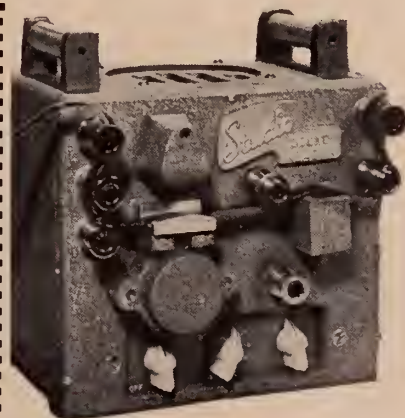
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## CALIFORNIA

• Continued from Page 180

problem and movies can be taken any time during the day as there are several streets in Chinatown allowing freedom of movement to obtain the best light.

**GRIFFITH PARK ZOO & TRAVEL TOWN** . . . Continuing out North Broadway to Riverside Drive for about 5 miles leads the vacationer to Griffith Park. One of the best municipal zoos in the country is maintained in the Park and admission is free. Filming of some of the animals, such as the lions and bears particularly appeal to the movie enthusiast, because of an absence of cages or wire fencing. The animals are separated from the public by a deep pit and it is possible to film without any obstruction to the camera. With a telephoto lens, amazing closeups can be obtained which will scare your audience right out of their seats.

Have you ever wanted to inspect a large steam locomotive real close, . . . sit in the cab, see all the dials, valves and gauges? All this can be done at **TRAVEL TOWN** in Griffith Park. An area has been set aside in the Park for all forms of transportation equipment and more is being added. At present there is a regular size locomotive, a caboose, and a Los Angeles street car. An improved Japanese Zero plane captured in the South Pacific, and an old time fire engine complete the assortment of equipment. Everything is arranged so that the public can inspect everything at close range or sit in the driver's seat, with no admission charge. An excellent spot to take movies of children, with good lighting conditions throughout the day.

**GRAUMAN'S CHINESE THEATER** . . . Four miles from Griffith Park, out Los Feliz Boulevard to Hollywood Boulevard is Grauman's Chinese Theater. Originated by the late Sid Grauman in the early twenties, the Chinese Theater was the first motion picture theater to present lavish stage prologues prior to the screening of important film productions. It is world famous for the footprints, handprints and signatures of the film stars imbedded in the concrete forecourt. The best time for filming is in the early forenoon.

**TELEVISION CITY** . . . Out Hollywood Boulevard to Fairfax Avenue and then continuing to Beverly Boulevard is the new Television City, a beautiful building containing many stages for the broadcasting of television programs. Unlike the movies, these programs can be seen by the public and it is only necessary to apply at the office for available tickets

for free admission. It seems that audience reaction with laughter and hand clapping, helps make the program more interesting when it is picked up on the home receiver. The outside of Television City can be photographed, with lighting at its best in the afternoon.

**FARMER'S MARKET** . . . About two blocks from Television City, at Third and Fairfax Avenue is the large Farmers Market where products and produce of all descriptions is publicly displayed and sold. Nice movie shots can be obtained of the basket shop, talking birds, parrots, plus the hustle and bustle of a huge city market, country style, any time of the day.

**LA BREA TAR PITS** . . . A few blocks from the Farmer's Market, at Ogden Drive and Wilshire Blvd., can be seen tar pits that trapped prehistoric animals. Formerly Rancho La Brea, in the early days of California history, the area now has fenced in tar pits and pools where the bones of the saber tooth tiger, giant sloth, American camel, mastadon and other animals can still be seen. Near some of the tar pools are life size replicas of some of the animals which were trapped in the tar pits and whose bones are preserved to this day. Rancho La Brea was granted by California's Governor Alvarado in 1840 and first mention of the tar pools were recorded in the diary of Gaspar De Portola in 1769. Movies can be taken any time as the tar pits are in an open park.

**TOWN HOUSE — UNDERWATER ROOM** . . . Continuing on Wilshire Boulevard toward Los Angeles, at Commonwealth Avenue is the Town House, one of Los Angeles's leading hotels. Perhaps this Hotel is best known to the photographer because of its Underwater Room, a specially made room at the bottom of the swimming pool with two glass ports allowing the movie maker to take pictures of swimmers underneath. However, exposure is very tricky and when the sun is shining on the water, the exposure is only about one half stop more than if the scene were being shot above water, so it is advisable to use an exposure meter. The lighting conditions through the ports in the Underwater Room is good any time during the day.

**WESTLAKE PARK** . . . Several blocks from the Town House, on Wilshire Boulevard is Westlake Park, containing a beautiful lake bordered with palm trees. Closeup shots can be taken of all types of birds, sea gulls, ducks, mud hens, pigeons and geese. These birds are very tame and the only thing necessary beside a camera is some food and in no time they will be all



over your photographic equipment. The Park is several blocks square so excellent lighting prevails throughout the day.

**PERSHING SQUARE . . .** About one and one half miles from Westlake Park, to the end of Wilshire Boulevard, and then over to Sixth and Olive Streets is Pershing Square, a tropical Park in the center of Los Angeles. Underneath the Park is a huge underground garage, with parking facilities for thousands of cars. The Park is a meeting place for sidewalk orators . . . some are very colorful and with a telephoto lens, an excellent human interest scene can be filmed reflecting a cross section of life in a large western city.

**MOVIE SETS . . .** It is suggested that the Movie Sets and Hollywood Park Race Track be filmed on a separate day, as they are quite distant from the other locations and attending

Medieval castles, war torn buildings and many others.

**HOLLYWOOD PARK RACE TRACK . . .** Continuing out Jefferson Boulevard to Sepulveda Boulevard and then over to Century Boulevard is the Hollywood Park Race Track. Thoroughbred racing is in June and July and exciting scenes can be filmed from the grandstand or the rail, of the Sport of Kings. In the center of the Track is a beautifully landscaped lake. As an added daily attraction, a beautiful girl dressed in Dutch costume leads a large flock of geese back and forth near the lake. This is a very good subject to try out a telephoto lens.

The above filming locations, with the exception of Movie Sets and Hollywood Park Race Track, are arranged in a sort of circular tour, with

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Kohler  
HOME MOVIES  
MAGAZINE

"Gesundheit!"

the races at the Track would fill out a complete day.

About as near as an amateur filmer can get to the Studios is the outside entrance. However, there are several locations in Los Angeles where movie sets can be photographed right from the street. Perhaps the best group of Movie Sets, several blocks long, that can be easily filmed is located at Jefferson Boulevard and Higuera Street, about nine miles from the center of Los Angeles. Here the Sets are built almost up to the sidewalk, surrounded by a wire fence. Unobstructed scenes can be filmed of European Streets, country villages, Boats, Churches,

practically no retracing of streets. A few scenes taken at all of these locations will present a representative film of Los Angeles.

A word of caution about Olvera Street. As you probably know, the background of Los Angeles is Spanish and Mexican and almost everything on this Street is done "Manana", or tomorrow. The colorful restaurants feature some very appetizing food: Tacos, Enchiladas, Chili Con Carne, and should you eat too much, topped off with a bottle of "Servisa" . . . well, Senor . . . many an ambitious cine filmer never did complete his movie of "El Pueblo De Los Angeles"

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## CORNER

• Continued from Page 181

brave, but vain, effort to get a few pieces of film together with the necessary equipment and, perhaps, edit some footage. I have been engaged in this damn-fool business of hunting for my equipment — item by scattered item — for the past year with a minimum of damage to my person. Today was an exception. I apologize profusely."

I stopped for another breath and she smiled snidely.

"I never have any trouble finding any of the equipment or film when I want it," she stated with that Lady's Home Journal look on her otherwise pretty face. "Let's face it, darling—men are just a clumsy breed and that's that!"

"You may be perfectly right," I agreed, standing up and brushing the dust from my rapidly darkening contusions. I ignored a racking pain in my head, in the interests of the next few words. "I suggest we avoid all this by the simple expedient of gathering everything that can be properly called movie equipment — right down to that last filter, key and cleaning cloth — and stash them all together in a large and safe room. We will," I continued before she could stop me, "call this the Movie Library and it will be used expressly for purposes directly connected with the editing of home movies and the storage of film."

I have been trying to make that suggestion hold water ever since — with varying degrees of success.

Back in the halcyon days of bachelorhood, prior to being shanghaied on a mad voyage over the sea of matrimony, my days were simple and well organized. I shared a small (it would have given a termite claustrophobia) apartment with a compact 8mm camera and a fetish for amateur movies. Keeping film and lenses in the dresser drawer, or closet, was logical due to lack of space.

"Someday," I told myself, "I'm going to have a real study for this work. A spacious, well equipped room with shelves for the reels and plenty of elbowroom in which to while away the pleasant hours, cutting and editing."

Ah, what a dreamer that boy was!

Several years, a wife and two sons and a small fortune in motion picture equipment later I found myself still putting film, for safe-keeping until it could be shown, in the dresser drawer . . . camera, screen and projector in various closets and the film-editor and splicing block wherever a empty cranny could be found.

The only thing was — instead of a cramped apartment, I now owned a two-story, four-bedroom house complete with a large screened porch and one small den.

And I had to store the pictures in a dresser drawer!

"Kohler, old man," I confided, "this is ridiculous! Put the old organizational-talent on the front burner and let's have that film library-studio!"

Steady, intelligent petitioning (with the plea that careful, unharried editing assured better movies) failed to produce even so much as a broom-closet.

"I tell you," intoned the little woman, "every room in this house is being utilized to the fullest. And since you don't spend every waking hour working with the movies I don't see why you can't continue to set up shop on the dining room table . . ."

"But, I . . ." I began.

"Shut up! I'm talking," she continued sweetly, "and the finished reels are perfectly safe in the dresser."

Shortly afterward, things worsened. Mine own true love took an interest in the home flickers and chaos bloomed into full blossom. Not only did she always manage to find whatever piece of equipment she needed, at the moment, but she always managed to replace it in another location — so that my continuous search for filters, lenses, camera, tripod and light-meter went on undisturbed. Until a dark blue sense of futility set in. I asked her to kindly make a list of hiding place and stick with them when returning equipment. Some wag once said that womens' minds are cleaner than mens' because they change them oftener.

He was just bitter — and so right, so right.

Ordinarily, when I put my foot down — it usually (by an unkind twist of fate) ends up firmly entrenched in my mouth, but I resorted to the nag-treatment and she finally wore down under my constant entreaties. Then, too, the first-floor ceiling was beginning to show signs of cracking from the numerous and sundry falls I took while standing on unsafe objects in narrow, junk-jammed closets searching for equipment.

"Okay, okay, okay!" she agreed irritably. "Pick your room, Buster, and have at it!"

Triumph tasted sweet.

"The Den." I decided. "The Den will do nicely."

"You'll have to give me a day or two to get my sewing things out of there," she grumbled ungraciously.

"Oh, you can leave the sewing machine and a few pieces of work necessary to the household," I said generously.

"Like what?"

"My unfinished sport shirt, those socks you've yet to repair — and, oh, anything of a practical nature." I said savoring the moment.

I began combing the house with a thoroughness that might well have won a nod of approval from the F.B.I. and



soon had every last piece of movie apparatus gathered together. The last time I had seen this variety of instruments grouped thusly, was when I purchased them — long, long before.

Two days later the filmy pseudo-continental frocks, the absurd hats and what looked like a gross of unfinished quilts departed to other nooks and the Den was mine. In no time at all I had gleaming rows of film-cans along the walls. Two wide tables and a desk, a small filing cabinet and several waste-baskets and my cherished film library-studio was finally realized. Soon I should be able to turn out such masterful editing jobs that my final footage would make an evening of TV as appealing as a roaring case of the Malayan Pip. Everything was hunky-dory.

It stayed that way exactly three days.

It is my biased opinion (born and reborn of despair) that the average American homemaker would make Disraeli look like a naive incompetent when it comes to shrewd calculations and slyly shifting things around to suit themselves. Let's look the facts in the face, men. They're beautiful, they are sweet and they are definitely necessary. But they are also as cunning as a county of seventy-year-old foxes.

First, the quasi-French dresses made a sneaky return to an unused corner of the den. Before I could protest this open breach of agreement, the film-editor disappeared. While I was hurriedly tracking it down, the gleaming rows of film containers melted, one by one, into other parts of the house; and before I fully realized just what was happening — every last bit of movie gear had been spirited away.

Quick to sense a lost argument, based on unethical practices in the face of a definite agreement, my associate producer displayed sheer genius by rapidly installing a studio couch in the Den and arranging to have a relative wire an impending arrival. Swiftly, she transferred the sewing machine to the garage where it sat in silent and non-reproachable innocence.

The very dispatch with which the entire maneuver was handled was breath-taking.

However, I am not resigned to a future of wrestling equipment out of closets and hunting for filters in the kitchen cabinets. Nor am I dickering with local merchants for a tent, a small outbuilding or any other cowardly solution. Far from it. I watched the methods used in this temporary set-back — and I haven't been check-mated by a long shot.

It's driving her crazy, wondering just what I'm cooking up as a counter-measure. And all the time I'm enjoying her unease.

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## MUSIC

• Continued from Page 195

reaction of a "test" audience previous to the film's release. Selecting the appropriate music from old sound tracks for this purpose is a highly specialized job and requires much care and skill.

In "The Lost Weekend" the first scene is a long shot of Manhattan, gradually narrowing down to one section of the city and finally to one window of an apartment house. Outside of the window hangs a bottle on the end of a string. The bottle is then pulled up into the window by Ray Milland, the star. The title music selected for the sneak preview, however, was musically gay and bubbly. For the opening scene, the long shot of Manhattan, the music was very witty and light, and the audience, with no previous knowledge of the picture, was convinced that it was going to see a very funny comedy. This conviction was reaffirmed at the sight of the bottle being pulled upward on the string. They were going to see a comedy about a drunk! The audience roared, and the picture was ruined. Every time a bottle was shown in the picture they howled. But when the picture turned out to be a very tragic story they felt cheated! They had been led to expect a comedy and were highly disappointed. This was reflected on the audience reaction cards which were filled out in the lobby after the picture. Almost no one felt that the picture was any good at all. The studio officials, doubtful from the beginning of production as to whether a story about a drunk would go over with the public, were ready to withdraw the picture entirely. The composer who had been selected to write the actual film score, Miklos Rozsa, aware from the beginning that the music had set the wrong mood, convinced the studio officials that the picture would sell if it were prepared musically. Having already sunk a substantial amount into the picture they let him do what he could with it musically.

For the main titles Rozsa wrote very serious, dramatic music reflecting the nature of the story, continuing in this vein up to the bottle scene. In the second sneak preview, with Rozsa's score added this time, when the bottle was raised to the window there was not a single laugh, and the rest is now box office history.

This story serves to illustrate how music can serve to set the mood for the story and is true not only for the main titles but for the entire picture. The music must always reflect the mood and action of the scene. And this is its proper function in the film.

There are various types of music used to accompany action on the screen. Perhaps the most familiar of these is the so-called "Micky-Mouse"

type, which closely mimics every action on the screen. The man runs up the stairs, the music ascends to the top with him. He is hit on the head and falls down the stairs, the music accurately reflects the violence and tumbles down with him ending with a thud at the bottom of the stairs as he does. This type of music is now largely discredited, for through its overuse it has become a cliché that is largely avoided by the best composers. Still, at times, it can be quite useful and if used with discretion is still a most effective device. Of course a cartoon without this type of music would be almost unthinkable, although there have been departures from it, notably in Gale Kubik's remarkable score to the academy award winning "Gerald McBoing-Boing".

Background music is often used only to show the thoughts in the actor's mind or reveal what is coming up next. This is the psychological approach, and is usually very effective. A gay carnival is revealed through ominous music to be the setting for a stark tragedy before the fatal action occurs. The actor's sad thoughts are revealed through the music, even though his words and actions are a mask of cheerfulness. This type of music can interpret the thoughts of the actor or the action on the screen and put them in their proper perspective when there is no other way to do so.

Music is indispensable in scenes of suspense or violence. And the music does not always have to be highly complex and involved to be appropriate. Often one sustained chord can be more effective than any other type of music in conveying a feeling of suspense. Also, a sudden, unexpected silence can be a very useful device in conveying suspense, especially if carefully prepared through the music.

Music to accompany dialogue must be handled carefully. Usually very slow, quiet and sustained music, preferably for strings only is most effective under dialogue. Too much musical movement or instrumental color detracts from the dialogue. In addition to this, certain instruments will actually blank out the voice on the sound track! This could happen, for example, with a low clarinet in the same register as the voice. A high flute will distract attention from the voice instantly. So, extreme simplicity in all respects is necessary for underscoring dialogue. And the best results are achieved with strings.

Here is an important rule to follow: when it is necessary for the audience to concentrate on the words, there should be absolutely no music! In the educational film, for example, when describing a complex process and showing that process on the screen, any music in the background will only



detract from the explanation. Under regular narration, however, a "neutral" type of music dubbed in at a very low volume will be quite effective.

Music for historical periods must also be treated with care. Usually, in filming the movie, pains are taken to see that the costume of the period is correct, the architecture appropriate, often even the type of speech used in the dialogue will be appropriate to the period. The background music, however, certainly need not sound as though it were played by musicians of that period on instruments then available. It should, however, convey a feeling of the period, and even be a blend or compromise between the music of the period and the usual type of background.

A background score must be in the musical language of today to be convincing, but it must nevertheless be appropriate to all phases of the movie, including the historical period. Of course any "on scene" or "source" music must be as authentic as possible, just as the costume or furniture used in the set must be. For example, a scene depicting a concert in the French court of the 18th century will have to have 18th century French music, played by instruments then available, just as the actual players must

ately lowered, even though it is still coming from the same place under the same conditions. Listen for this next time you go to a movie.

In recording a vocalist with orchestra it is important that the voice and orchestra be on separate tracks. This is achieved during recording by putting the vocalist in a soundproofed glass booth. The vocalist sings simultaneously with the orchestra but hears them only through earphones, and each is recorded on a separate track. Then in dubbing you can make the voice louder or softer at will to fit the action or close-ups without disturbing the volume of the orchestra.

But how about the cost of an original score? True it is expensive, and for the producer on an extremely limited budget, say one to two thousand dollars for the complete film, it will probably be necessary to use "canned" music. There are a number of companies which record standard types of background and "mood" music which can be used for the sound tracks of films. Of course this type of background music cannot possibly take the place of an original score composed especially for the film. In any movie there are scenes and situations unique to that particular film and chain of sequences. "Canned" music is not flexible enough either in range of mood or in timing to allow for satisfactory results in every case. The average user of this type of music will find that often to get the effects he wants he has to inter-cut between different records to such an extent that the background music becomes very choppy and lacking in continuity.

The cost of an original score, of course, will vary in relation to the amount of music required and the size of the orchestra. Very often, however, a small orchestra of perhaps from 12 to 15 pieces will be quite sufficient for a documentary film. The possibility of utilizing voices in the musical score also should not be overlooked. They can be very effective for many types of pictures and serve to augment a small orchestra very effectively to produce a bigger sound. Also the use of the echo chamber can produce many interesting and useful effects.

In a documentary picture for commercial release the cost of an original score often amounts to a surprisingly low percentage of the total budget and can be one of the most instrumental factors in helping to sell it to a buyer—and the public.

★  
ED NOTE: In investigating prices for live music to accompany documentary films we find that the composer's fee runs about \$50-\$75 for one minute of music. Prices for the orchestration and copying of parts will vary from \$70-\$100 per minute depending on the size of the orchestra. In recording the score the fee per musician would approximate \$45 per man for a three-hour recording session. Producers who desire a musical background and narration can make a package deal in Hollywood for approximately \$250 per reel. More on this in the next issue of "Professional Cine-Photographer," next month.—H. P.

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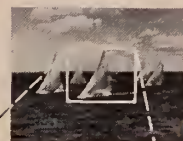
be appropriately dressed in the costume of the period. For this purpose musical research is necessary and an attempt must be made to duplicate as closely as possible the music of the period, perhaps using authentic music by composers of that period.

In dubbing the music onto the finished sound track of your picture great care must be taken to achieve just the right balance between music, voices and sound effects. The dubbing should be done by an experienced sound technician with the composer present, if at all possible. Very often it is necessary to cut from one musical cue into another and only the composer or some experienced musician will know precisely where it will be most effective to "break in".

Music can be dubbed at a comparatively high volume when there is no narrative or conversation on the sound track, but as soon as voices enter the music must come down immediately. This is a very common procedure and audiences never seem aware that this device is being used. For example, a band will be playing at quite a loud volume while there are no voices on the sound track, but as soon as a conversation starts the music is immedi-



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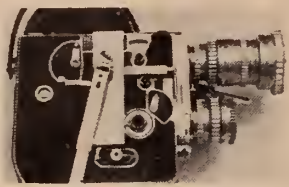
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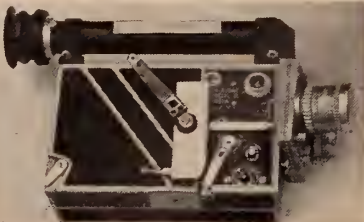
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## BUDGE CRAWLEY

• Continued from Page 194

ago there weren't many film projectors in Canada and movies were hard to sell. Today there are hundreds of projectors and pictures are easy to sell.

"It's easier to sell than make good pictures. I say that because lots of people are selling films today—and many of them turn out to be 'stinkers'. But the people who make these sell only one.

"No one can be too sure of the future of any business but I think there is a bright future for the motion picture industry in Canada with the advent of television and the bigger market for sponsored film. If we get enough technicians trained, Canada may even find itself in the feature business in the near future."

Canada does not have the large service organizations that can be found in New York, Chicago and Los Angeles and Crawley's have had to become completely self-sufficient in all phases of production. As their staff grew, so did their equipment and facilities until now they have 150,000 watts of lighting, their own mobile generator. Western Electric 35mm sound, Maurer 16mm sound, Ranger-tone sync tape recorders, a modern animation department, 16mm printers for A and B roll printing and Houston processing equipment.

Theirs is truly a success story of free enterprise in action, and Budge and Judy Crawley have proved to Canadians that there is a place for movie-making in their country—a fact that few people would have believed when they decided to turn their honeymoon hobby into a business not so many years ago.

## FILTERS

• Continued from Page 197

ed negative with more contrast than the 15 G, and is most useful for open landscapes and aerial work, or where yellow and orange colors have to be lightened. Recommended for use with long focal lenses. Open 1 3/4 stop.

23 A is an orange-red filter, stronger in effect than the 21. Wonderful for dramatic clouds, or ocean shots where you want to emphasize breakers and white caps. This filter will lighten normal Panchromatic make-up and dark-skinned people. If people are to appear in the foreground, their make-up should be darkened. Open 2 full stops.

### RED FILTERS

are for greater over-correction

25 A gives extreme contrast, black skies and spectacular cloud effects. Anything red will go almost white. Open 2 3/4 stops.

29 F is a deep red filter used for night scenes and special effect shots. Also used with Infra-red film. Open 4 full stops.

70 produces an even more pronounced effect than the 29 F. It can only be used at full aperture in strong sunlight with fast film. Also Infra-red.

72 is brownish red, and like the 70 has to be used at full aperture in strong sunlight. A practical filter for extreme over-correction and night scenes on fast Panchromatic film.

88 A is intended only for Infra-red photography.

The BLUE FILTER series (47 C 5 and 49 C 4) is only used for special purposes, and there is no need to explain its virtues.

GREEN FILTER series generally impart a softening effect on Pan film as well as Ortho.

X 1 gives good correction. Lightens green and yellow, such as foliage. Open 2 full stops.

X 2 has stronger action than X 1. Darkens red and blues. Not good for outdoor shots showing lawns and foliage. Open 2 1/4 stops.

56 B3 has a more pronounced effect than X 2. Great for night shots in combination with the 23 A. Open 2 1/4 stops.

58 B2 is used for the same purpose as the 56 B3, but picks up more contrast. Open 2 1/2 stops.

### COMBINATION FILTERS have many uses

3 N 5 is of yellow-green color and is a combination of Aero 1 and 50% Neutral Density. This filter is splendid when you want only a slight correction, but need to cut down on your light. Open 2 full stops.

5 N 5 is the same as the Aero 2 combined with 50% Neutral Density. Good for normal correction on fast film when light is strong or harsh, such as snow or desert scenes. Open 2 1/4 stops.

NEUTRAL DENSITY FILTERS reduce the light transmission without effecting the color value. They come in five densities: 25, 50, 75, 10 and 200 percent, neutralizing the contrast to that degree. They can be used with any type of film and in combination with any kind of filter. How many times haven't we read our exposure at F/22 only to find that our lens stops down only to F/16! If the camera is not equipped with a variable shutter, a Neutral Density filter is the answer. Many times you may want a large stop with color correction, so this is it.

THE POLA SCREEN is a very useful filter both in black-and-white and color photography, as it does not alter color values. It is of great value in cutting out unwanted reflections on glass, water or any other shiny sur-



face. It is excellent when making pictures of silver—or glassware, or when shooting through glass windows. It will darken a blue sky in the same extent as when using a red filter and the intensity of the polarized light is controlled by rotation of the filter. *Many cameramen prefer to use a Pola Screen in combination with a red filter to attain a night effect in sunlight.* On Kodachrome film the sky will go very deep blue without changing any other color value, and the maximum results obtained with the sun at a 90 degree angle to the camera. The filter factor varies, depending on the make of the Pola Screen. With the Eastman Pola Screen allow one full stop.

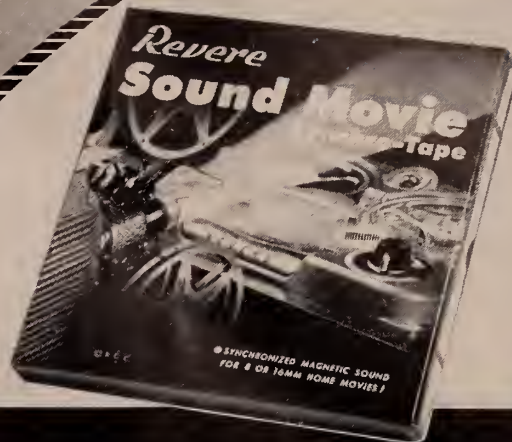
There are many types of EFFECT FILTERS. Both Geo. H. Scheibe and Harrison & Harrison make fog filters, which create various fog effects from a slight mist to a real London "pea souper". They also manufacture GRADUATING FILTERS for producing any effect you desire on part of the picture and unfiltered on the other. This type of a filter has a lot of good uses, especially when you want to filter down the sky but leave the foreground as is, with no change.

DIFFUSION FILTERS also come in many different degrees. They are intended to diffuse, or soften hard lines in faces, or to add a poetic touch to landscapes. When photographing a face in close-up, a strong diffusion may be desirable — perhaps the glamour queen has aged just a little — but in long shots only a slight diffusion is advisable. This sometimes poses a problem. The director may want to dolly in from a long shot to an extreme close-up. That is when the graduated diffusion glass comes in handy. As the camera rolls into the close-up, an assistant gradually slides the glass into the clear, or slightly diffused area.

There is a wide variety of filters for use with 16mm color films. For the amateur photographer there is the basic set for exterior and interior photography, but for the professional we will find a staggering amount of correction filters, used to balance color film for the color temperature of the illumination source, whether it be incandescent, arc or sunlight. Kodachrome Commercial Film (Type 5268), which is used by the majority of professional 16mm cameramen, is balanced for a color temperature of 3200 degrees Kelvin and is adapted for general outdoor use by means of a Wratten Filter No. 83. When exposing it with Photofloods, use Kodak Compensating Filter CC14.

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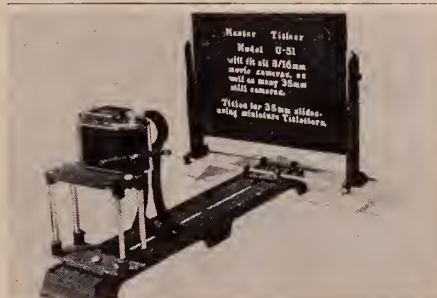
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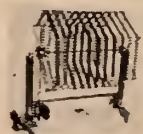
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Temperature Meter came into being. There are several makes on the market, and if any one of them is employed to check the spectral quality of the light, it should result in a better film. In the afternoon, for example, when the sun has lost some of its actinic rays, the color temperature may have dropped from 5900 degrees to a mere 4800 degrees. And later in the day it will keep on dropping, so there is only one thing to do, and that is to keep checking the color temperature and compensating for it with the proper filter, bought with your color meter.

For best color results, all the film for the production at hand should have the same emulsion number. If this is not possible, Color Compensating Filters are recommended for balancing the different emulsions in order to minimize variation in color. When the emulsion requires such a compensating filter, this information is printed on the side of the film carton directly below the emulsion number. These compensating filters are pale absorption filters, and are supplied in three colors (magenta, yellow and cyan) and several concentrations of each color.

If you are shooting a spectacular type of picture, an impressionistic sequence or if you are trying to put over an abstract type of scene, don't hesitate to do what the painter would do in the same case — say it with colors! It will probably be all right to splash the screen with a vivid red, yellow or bright orange. This was done with imagination and good taste in the Academy Award winner "An American in Paris" — a good example of "painting with filters."

Filters are playing a very important part in these days of television commercials, where a sponsor's product, or the label of his product, has to photograph exactly as it appears on the retailers shelf.

Here is a good rule to remember: if you want to make a particular color lighter, use a filter of about the same color, and if you want to make that color darker, use a filter of the complementary color.

## ALPHABET

• Continued from Page 193

electrician. He rigs lights on the set as directed by the cameraman.

*H—is for high hat*, a movable, adjustable tripod head with no legs, to position the camera near ground level for a low angle shot.

*I—is for inky*, generic term for any incandescent light. Also specifically for a very small light used for highlight accent on a small area such as eyes or hands.

*J—is for juicer*, same as gaffer.

Also, for *jellies*, which are colored gelatines used as filters over lights to change their color characteristics.

*K—is for Kelvin*, or degrees Kelvin, a standard of measurement of the varying color temperature of light. For instance, an ordinary photoflood burns at about 3500 degrees Kelvin, while bright daylight is around 7000 degrees Kelvin.

*L—is for lens*, light and laboratory. Also, for *latitude*, which is the acceptable under or over-exposure for any film which still keeps an image of good quality. Black and white films have much greater latitude than color.

*M—is for moviola*, a motorized tool of the film editor on which he can closely inspect each scene, in motion, on a small ground glass screen. Various models handle 16mm or 35mm pictures only; picture and optical sound track; and picture and sound tape. Prices run from \$250 to \$2000. *M* is also for *montage*, which classically has meant the total creative job of editing and assembling the picture images; in modern practice it has come to refer to special sequences, usually denoting passage of time or a series of thoughts, in which several images are cut and blended together by dissolves, superimpositions and trick effects.

*N—is for negative*, which, as in still photography, is the sensitive emulsion exposed in the camera and from which prints are made. In the case of Kodachrome and Commercial Kodachrome, and all "reversal type" black and white films, the camera material is actually a positive image and is properly known as the "original", even though it serves as a kind of negative from which prints are made.

*O—stands for optical*, referring to all fades, dissolves, superimpositions and other film effects, which are usually made on an optical printer. In 35mm film, that is. Working in 16mm, these effects are usually printed directly from A-B rolls, but they are nevertheless still referred to as optical effects, sometimes shortened to the abbreviation FX.

*P—is for pan*, *parallax*, *pilot pins* and *producer*. It is also for *post-sync*, which is the usual low-budget way to put voices or commentary onto your film; it means that the actual photography was shot "silent", and that the sound was later synchronized, or synched, to the picture in the sound studio.

*Q is for Q-track*, or cue track, which is a variant method of achieving post-sync, in which an actual sound track is played on stage during silent shooting of the scene in order to give the actors (or singers) a beat or a measure of the final timing, which will later be post-synched.

• See Next Page



*R—is for reflector*, one of the more important pieces of outdoor equipment. It is a sheet of plywood painted silver or white, or covered with crinkled aluminum foil or gold foil (for warmer tones), which is used to reflect controlled sunlight into shadow areas of the subject. Especially necessary for exterior color photography. One useful type is about 4'x3' and is mounted on a *century stand*, a heavy stand of tubular metal with adjustments and locks to raise or lower it, and lock it at any angle.

*S—is for slate*, a small blackboard on which the script number of each scene is chalked in white, along with the name of the film, the director, the producing company, the cameraman, etc. This slate is photographed just before the shooting of each scene so that the laboratory knows to whom the film belongs and so the film editor can find by its scene number any scene he needs from among the reels of "dailies." *S* is also for *synchronizer*, a film editor's tool in which picture and sound track, or two pictures together, can be run through in perfect synchronization of picture and voice.

*T—is for tails*, industry slang for the end of a film reel. For instance, if a reel has just been projected and needs to be rewound before being projected again, it is referred to as "tails out". Similarly, the beginning or start of a reel is termed "heads."

*U—is for unit*, the group of technicians who actually do the movie-making. A director and cameraman together in the field make up a unit, just as well as the several hundred specialists who combine their efforts to produce an MGM musical.

*V—is for viewfinder*, of which there are infinite types. Some are integral with the camera, and some are worn around the neck by directors and cameramen. They are self-contained optical systems used to show the exact field covered on film by the taking lens, or to judge the compositional effect of a variety of lenses before deciding which one to use.

*W—is for wild shooting*, which is no reflection on the morals of the unit but simply means that photography is being done silent, without sound recording. Most educational and industrial filming is done "wild" and is then post-synched. *W* is also for *workprint*, which is the cut and spliced picture as the editor creates it, and to which, frame for frame, he later matches the cut negative from which he will order his "release" or projection prints.

*X—is the industry symbol for sync*, or synchronization of picture and sound-marked on the film leader at the "start" mark of each reel of picture and each reel of sound.

# FILM LIBRARIES

8MM and 16MM FILMS . . . Where To Rent or Buy . . . Sound or Silent

CALIFORNIA	NEW JERSEY
COMPTON Evangelistic Audio-Visual Association 2342 E. 126th St. Nevada 6-5118, Newmark 1-9920	PASSAIC The No-Wat-Ka Co. 257 Main St.
HOLLYWOOD Hollywood Camera Exchange 1600 Cahuenga Blvd. HO. 3651	NEW YORK
LOS ANGELES Films Incorporated 5625 Hollywood Blvd.	BROOKLYN Reed & Reed Distributors, Inc. 7508 Third Ave. (9)
SAN FRANCISCO Brooks Cameras 56 Kearney Street	NEW YORK CITY Films Incorporated 330 West 42nd St. Institutional Cinema Service, Inc. 1560 (HM) Broadway (36) Mogull's Films & Camera Exchange Inc 112-114 West 48th Street Mogull's Film & TV Bldg. Nu Art Films, Inc. (19) 112 West 48th St. Peerless Camera Stores Film Library 415 Lexington Ave.
ILLINOIS	OHIO
CHICAGO Ideal Pictures Corp. 65 E. South Water Street	CLEVELAND Sunray Films, Inc. Film Bldg., 2108 Payne Ave.
URBANA Swank Motion Picture Inc. 614 N. Skinker Blvd. St. Louis, Mo.	PORTLAND Films Incorporated 716 S.W. 13th Ave.
KANSAS	OREGON
HUTCHISON Don E. Reger Film Rental Library Box 864, 5½ W. Sherman	ALLEN TOWN Commercial & Home Movie Service 727-729 North 19th St.
LOUISIANA	PENNSYLVANIA
NEW ORLEANS Delta Visual Service, Inc. 815 Poydras St. (12)	PHILADELPHIA Ted Kruger 3145 N. Broad St.
MARYLAND	RHODE ISLAND
BALTIMORE Lewy Studios 853 North Eutaw St. at Biddle	PROVIDENCE Samson's Picture Service 35 Portland St. (7)
MASSACHUSETTS	WISCONSIN
BOSTON N. E. Film Service, Inc. 755 Boylston Street (16)	KENOSHA Cairo Camera Shop 5815 Eleventh Avenue
MICHIGAN	MILWAUKEE Movie Mart—"Chet" Hammond 4518 W. Burleigh St. Hilltop 5-9980 (open eves.)
DETROIT Cosmopolitan Films 3248 Gratiot Avenue (7)	
MONTANA	
GREAT FALLS Holman's Sound Service 3008 Third Avenue South	

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We ship C.O.D. Plus Postage  
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• **BASS**—Chicago. Cinema headquarters for 43 years offers money saving buys in guaranteed used equipment. Cine Special, 4 lens turret, Cent., 1" F:1.4 Ektar, 4" F:2.5 Cooke Panchro-tal, 0.7" F:2.5 Comat w.a., 6" F:4.5 Cooke, optical view finder, 2 extra 100 ft. chambers, deluxe comb. case \$2768.00 value for \$1475.00; Cine Special I, single sprocket, image reflex finder, 1" F:1.9, 6" F:4.5, 15mm. F:2.7, comb. case \$1200.00 value for \$499.50; BGH 70DE, hand crank and rewind, 1" F:1.4 Cooke Ivtal, deluxe comb. case \$345.00; Victor V. 1" F:2.7 Cooke foc. mt., 2" F:3.5 Wollensak \$147.50; H-16 Standard Bolex 1" F:1.4 Biotar, 2" F:3.5 Cooke, 3" F:2.5 Wollensak \$550.00 value for \$325.00. Best buys . . . Best trades always.

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**16MM SOUND FILMS.** Thousands of prints of features and shorts at prices that are amazing. Send for our giant list of new and used surplus films today. **WE'LL BUY** your overstock of features, serials and shorts for cash. Whether you want to buy or sell—write us today. **MODERN SOUND PICTURES, INC.** ALL Phones—Atlantic 8476, 1410 Howard Street, Omaha 2, Nebraska.

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• **CORONATION FILMS.** 16-8mm Kodachrome. Order your copies now direct from Britain's leading Home Movie Producers. Color films of "London", "Britain", "Royal Family", "Pageantry", "Paris", "Rome", "Paris Night Clubs", "Bikini Glamour movies", etc. Send for complete catalog to **WALTON FILMS**, 282a Kensington High St., London, W.14.

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Will pay the following cash prices:

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## MISCELLANEOUS

• **FREE BOOKLET**—Make better home movies—**PROSPECT PROD. CO.**, 9 Crary Ave., Mount Vernon, New York.

• **DON'T BUY A GADGET BAG!** Have fun making your own! Typical plans and complete instructions \$10.00. Russell Myerly, Box 28, Madison Square Station, New York City 10.

• **BLACK AND WHITE** enlargements from movie frames. 5x7, 50c; 8x10, 75c. Minimum order, 8 different prints. Send for free enlargement coupon. **Sterling Camera**, Bridgeport 44, Indiana.

## CASH for Still Photos for Home Movies Magazine

### COVER PICTURES

\$15.00 per photo for good 8 x 10 glossies, vertical composition—for cover use. Photos must be sharp, have good contrast, and should illustrate seasonal subjects. Large heads are preferred, singles or groups in action acceptable.

★ ★

### PHOTOS FOR EDITORIAL USE

\$5.00 to \$10.00 depending upon interest, and quality. Pictures should show cine filming activities such as titling, editing and other phases of home movies.

★ ★

### TECHNICAL PHOTOS

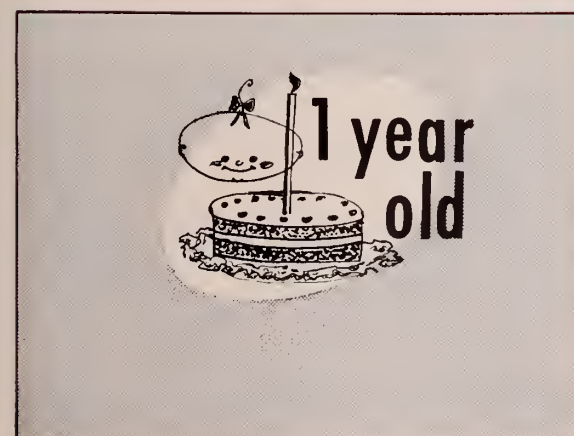
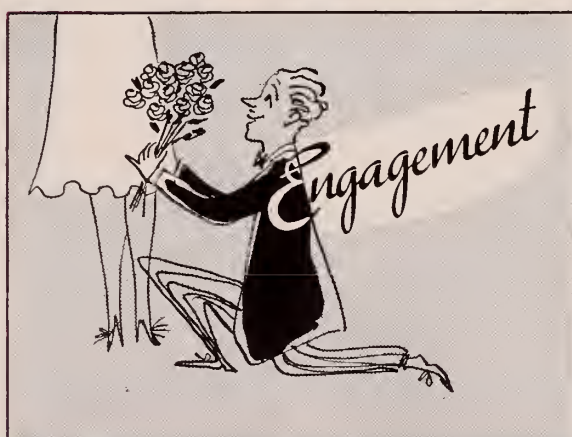
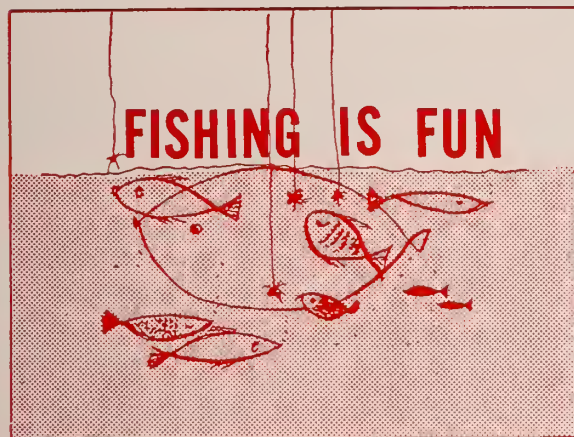
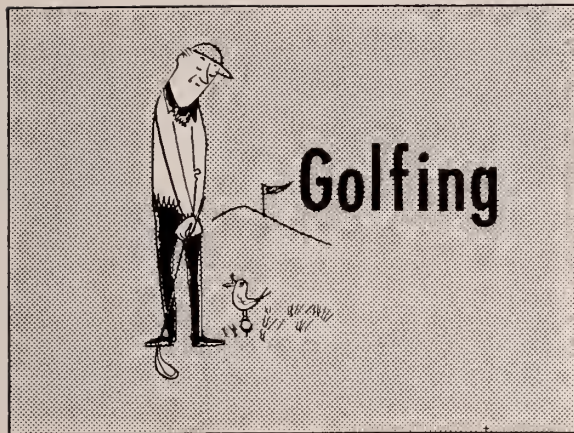
Any photo illustrating a cine idea, gadget, method or new way in motion pictures is acceptable. \$5.00 to \$3.00 depending upon quality.

★ ★

Home Movies will pay upon acceptance. Contributors must include return postage and self-addressed envelope. The publishers assume no responsibility for unsolicited photos or drawings. Reply in five days.



# Timely Titles

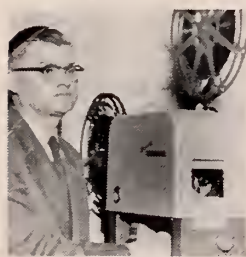


THE TITLES WITH DARK BACKGROUNDS ARE FOR CINE FANS WHO SHOOT ON REVERSAL FILM. THE OTHERS ARE FOR THOSE WHO USE THE POSITIVE METHOD. ALL ARE FOR THE COLOR FAN. THEY CAN BE USED WITH WATER COLORS OR BY PLACING COLORED CELLOPHANE OVER EACH TITLE BEFORE IT IS SHOT.



# Behind the scenes . . .

WASHINGTON, D. C.—The newest development in sound movie making took the spotlight this year when the "Top of the Ten Best" films were premiered by the Washington Society of Cinematographers before an enthusiastic audience in the nation's capital.



HAVEN TRECKER, ACL

With the introduction of magnetic sound on film last year by Bell & Howell, the production of amateur movies with sound was made easy and inexpensive . . . as demonstrated by this showing of Maxim Award-winning films.

Haven Trecker, whose sound film, "Bulbs and Beauty," was chosen by the Amateur Cinema League as one of the ten best for 1952, has called this development in sound "... one of the biggest thrills of home movie making."

This year, all ten films were SOUND-STRIPED\* at the Bell & Howell laboratories. Then each winner recorded his sound with a Filmosound 202. Simple controls make it possible to reverse the film and erase recording errors as often as necessary. Projection of the film with sound can be made immediately after recording is completed.

Bell & Howell is proud to have had a part once again in the successes enjoyed by all ten winners.

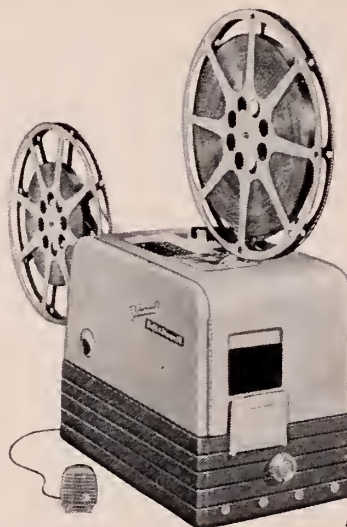
For any movie maker—beginner or advanced amateur—there is Bell & Howell equipment to fit your purse and purpose. It's the choice of amateurs and professionals the world over.

For more information about this fine equipment, see your authorized Bell & Howell dealer, or call Western Union Operator 25.

*of this year's world premiere of the "Top of the Ten Best" films!*



"BULBS AND BEAUTY," Haven Trecker's award-winning sound film, presents the Mommence, Illinois, Gladiolus Festival in all its gorgeous color. Sound was added after the processed film had been SOUNDSTRIPED at the Bell & Howell laboratories.



\*SOUNDSTRIPE is the iron oxide sound track that can be applied to any 16mm film, both single- and double-perforated. Even optical sound films can have SOUNDSTRIPE added without harming the original optical track.

Filmosound 202 . . . from \$699.

**Bell & Howell** makes it fun to make <sup>sound</sup> movies!



HOLLYWOOD'S MAGAZINE FOR

8 MM AND 16 MM

# Home Movies

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professional CINE PHOTOGRAPHER

JUNE 1953



35 CENTS



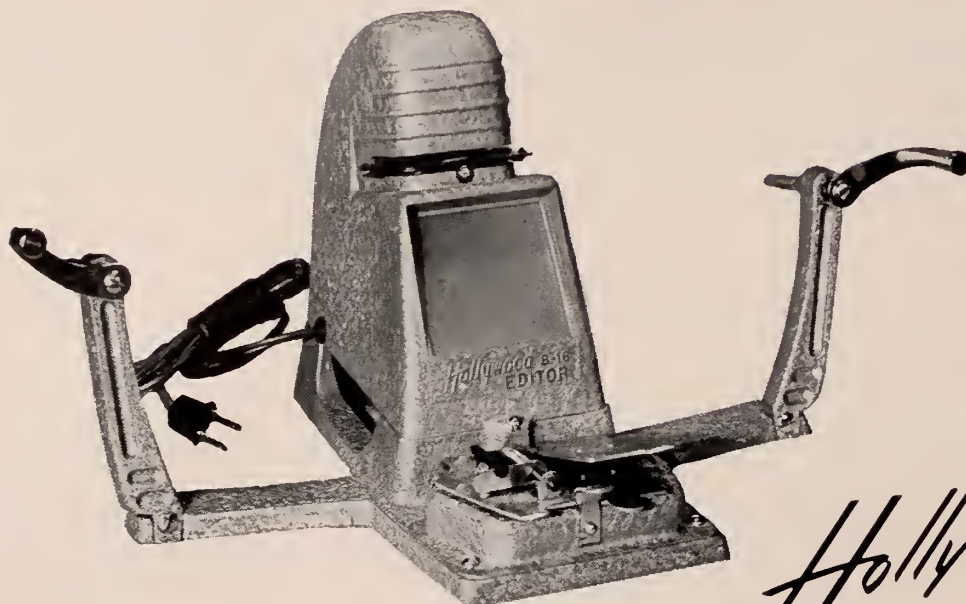
# SPLICE and EDIT those

## SPRING

## Films now!

## with a

*Hollywood*  
**8-16mm Editor**



↑  
\$32<sup>95</sup>

Both 8mm and 16mm films can be used. Capacity, 400 feet; rewind arms, and Hollywood stainless steel splicer. The viewing screen, 2<sup>3</sup>/<sub>4</sub>" square, is set at a convenient viewing angle and projects a brilliantly sharp image for easier editing under brighter than usual room illumination. Fast changing from 8 to 16mm by using a single screw adjustment. Cool operation provided by a 30 watt lamp, all approved by Underwriters. Without contradiction—the best buy in its field.



## the HOTSPLICE

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Fundamentally the editing or repairing of your film with the Hot-splicer is identical to that procedure followed with either the Standard or Automat Hollywood Splicers. The finish and features of the Hotsplice are identical to those of the Automat; plus the truly professional addition of the thermostatically controlled heating unit which is mounted directly under the splicing area of the steel base. The Hotsplice operates on any standard house 110-120 volt AC line. Professional splicing speed and fully fused joints are the main advantages of this splicer.

## SCHOEN PRODUCTS COMPANY

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TODAY →

Gentlemen:

Please send me the \_\_\_\_\_ Splicer

Enclosed you will find \$\_\_\_\_\_ in money order, cash,  
check

Name \_\_\_\_\_

Street \_\_\_\_\_ City \_\_\_\_\_

OR—I would like to have this splicer shipped through my  
local camera store. His name and address is \_\_\_\_\_

\_\_\_\_\_. I will pay him on receipt of the item.



# letters— and pot pourri

## ADDIS ABABA, ETHIOPIA, WANTS CLUB MEMBERS

A group here are thinking of forming a 16mm Cine Club. We have plenty of apparatus, and would like you to inform us of any book or books which you publish, or could recommend that would be of assistance in making a film. I shall send my remittance for your magazine when you inform me what the yearly cost will be. Leslie H. Cramer, P. O. Box 222, Addis Ababa, Ethiopia.

Your subscription is on the way, together with books which we publish on 16mm filming.

\* \* \*

## TORONTO, CANADA, LIKES CLAIRMONT ARTICLE

Was interested in reading the article on 35mm blow ups from 16mm. We are in the 16mm field in Canada and have been confined to sports but we are now getting into documentary films. I found your article most informative, particularly because of the large underpopulated territory here in Canada which makes it necessary to observe the utmost in economics when shooting. — Arthur Chetwynd, President, Chetwynd Films, Ltd., Canada.

\* \* \*

## ELUSIVE H.C.E.

I have a Fadette gadget made by the H.C.E. formerly of 1380 Bush St., San Francisco 9, California. This gadget is in need of repair and I mailed it to the above address which was listed on the instruction sheet.

This week I received the unopened package with a postoffice stamp of "moved no address."

If it is at all possible, could you please help me out with the new address of this company.—F. V. Bertola, New York.

Suggest that you contact Tiffin Marketing Co., 617 Sackett St., Brooklyn 17, N. Y.

\* \* \*

## FILM RENTAL

Could you advise where I can rent or purchase a copy of the old film, "Birth of A Nation" — either 8mm or 16mm silent?—F. M. Clough, P.O. Box 662, Wilmington, Delaware.

Try Cinema 16, New York.

## LIKES HOME MOVIES IN HONG KONG

I enjoy HOME MOVIES and find the magazine very useful. In my opinion all keen enthusiasts, most especially beginners should read your excellent magazine. The amount of bad films saved per year, easily exceeds the low cost of your publication. Readers always profit.—George A. Woodier, Hong Kong.

\* \* \*

## PORTABLE LIGHT

Would appreciate it if you could send me any issues of Home Movies which contain information on portable lights, which use wet-cell batteries. I belong to the National Speleological Society and am interested in making movies in caves — that's why I need a portable light source.—Harold Lenz, Cleveland, Ohio.

The October issue of Home Movies for 1952 carried a complete description for the construction of the type of light described in your letter. You might try the Frezzo Light Corp., New York. They make a commercial unit which has been used successfully by newsreel people.

\* \* \*

## PROCESSING TROUBLES

I have exposed considerable EK 16mm blue base Plus X and Super XX film (negative) which I intend to process myself.

It seems very difficult to remove the blue base. Do you know of any chemical that will accomplish this? I am using EK D-76 Developer; Pot. Chrome Alum and FR Fixol.

The film that I am using is surplus material and old. The blue base eventually thins out in the hypo but I do some bleaching before it is entirely removed. I use a G-3 Morse tank.—A. B. Bennett, San Antonio, Texas.

The only reason for your difficulty in removing the blue base seems to be in the strength of your chemicals. This is right from the horse's mouth because we checked with Acme Lab in Hollywood and they agree.

Suggest very strongly that you try the Edwal Quick-Fix — urgently recommend that you do no bleaching when developing to a negative.

It is imperative that fresh chemicals be used for every film. Otherwise results will vary with the continual use of the same solutions.

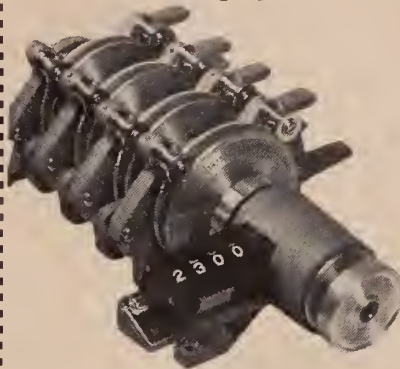
\* \* \*

## LEGAL KINESCOPES

I have read with great interest your article in the March issue of Home Movies Magazine entitled, "Kinescopes in Your Own Studio." I may be interested in making Kinescopes for sponsors, individuals who appear on telecasts, Advertising Agencies and

• See LETTERS on Page 246

For  
**PROFESSIONAL**  
Cine-Photographers!



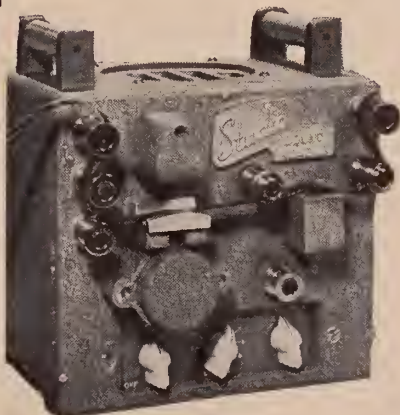
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8mm, 16mm, 35mm Models  
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16mm - 35mm Optical Track  
8 - 16 - 17.5 Magnetic Track  
from \$159.50 up

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Gardena, California



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# Home Movies

HOLLYWOOD'S MAGAZINE FOR THE

8mm AND 16mm AMATEUR

and

professional

## CINE PHOTOGRAPHER

Vol. XX

CONTENTS FOR JUNE, 1953

No. 6

### articles - Home Movies

TWO SHORT SCRIPTS—A. M. Lawrence	218
RECORD YOUR OWN 3-D SOUND—Geo. Cushman	224
MOVIES MOVE WITH DOLLY SHOTS—A. M. Dobias	224
PROJECTION CAN BE FUN—Geo. Carlson	225
DO YOU REMEMBER MAMA?—Phyllis S. Moore	225
MAKE AN ACCURATE TITLER—Howard A. Field	226
MOVIE QUIZ—Joe Reimer	227
BASIC MOVIE TRICKS—Howard Wyrach	227

### articles - Cine Photographer

READING WITH SUZY—Henry Provisor	237
LENSES CAN WORK FOR YOU—Leonard Clairmont	239
"WE DO THE REST"—L. C. Stouman	240
A DAY WITH DAY IN KOREA—Russ. Day	241

COVER DESIGN—By Marion Kyle

### departments

LETTERS AND POT POURRI	215
CLUB NEWS	219
CINE WORKSHOP	220
CINE SHORT CUTS	221
MOVIE IDEAS	222
LET'S GO SHOPPING	230
16mm PROGRAM FILMS IN REVIEW	236
FILM LIBRARIES	253
CLASSIFIED ADVERTISING	254
TIMELY TITLES—Marion Kyle	255

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JAMES RANDOLPH

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Publisher

Art Director: JOE WALL  
Advertising: SYD CASSYD

Associate Editor:  
L. L. ROWE

C. J. VER HALEN, JR.  
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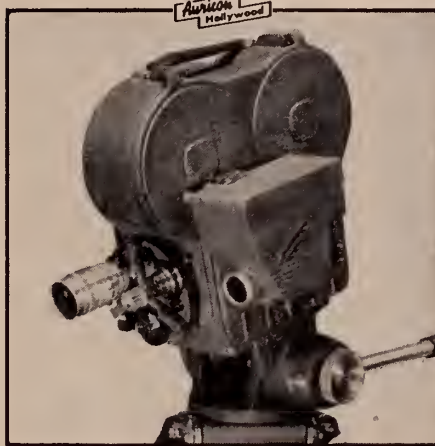


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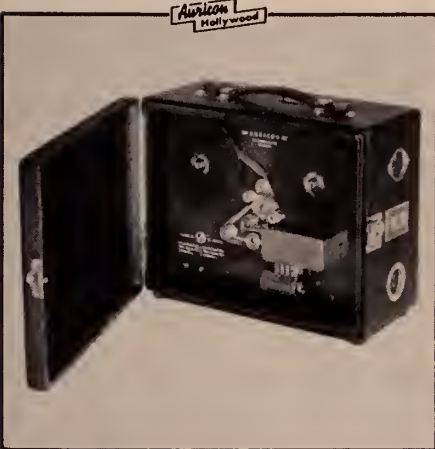
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## 2 SHORT SCRIPTS...

### *New Arrival*

This sketch may be filmed on a single 25ft roll of 8mm or 50ft of 16mm.

1. L.S. Elementary school, with children on the playground.

2. M.S. Interior: class of first-graders, with Miss Wilson, an attractive teacher, at her desk.

3. C.U. Little Melvin timidly approaches the teacher with a written paper. Miss Wilson examines it.

4. C.U. Excuse: "Please excuse Melvin for absence. He had a new baby brother. It was not his fault. Martin Landis."

5. C.U. Miss Wilson smiling:

6. C.U. Title: "So God has sent you a baby brother!"

7. C.U. Melvin, gaining confidence now:

8. C.U. Title: "An' Daddy says that He knows where the money is coming from!"

9. C.U. Teacher restrains a laugh.  
 FADE OUT

FADE IN

10. L. S. Exterior of hospital grounds.

11. C.U. Sign: "Memorial Hospital."

12. M.S. Martin Landis drives his

car into hospital parking lot. He and Melvin get out of the car.

13. C.U. Melvin eagerly looks at the hospital building.

FADE IN FADE OUT

14. C.U. Title: "After Melvin saw his new brother, he wandered into the next ward—"

15. M.S. Hospital ward, occupied by a kind woman with a broken leg. She asks Melvin to come closer.

16. C.U. Melvin gets the courage to speak:

17. C.U. Title: "Hello! How long you been here?"

18. C.U. Kind lady points to two months on a calendar, then holds up two fingers.

19. C.U. Melvin becomes more inquisitive.

20. C.U. Title: "Let me see your baby!"

21. C.U. Kind lady laughs and shakes her head.

22. C.U. Melvin is rather disgusted.

23. C.U. Title: "Gee, you're slow. My mother's been here only two days and she's got one!"

24. C.U. Kind lady laughs and offers Melvin a cookie which he accepts.

### *Mystery*

This short drama may be filmed on a 50 foot roll of 8mm or 100 foot of 16mm.

1. L. S. Busy city street.

2. M.S. Police station.

3. C.U. Sign: Manhattan Police Dept.

4. M.S. Office of Detective Wolfe.

5. C.U. Detective Wolfe talking on the telephone. A sign, "Detective Wolfe" is on his desk.

FADE OUT

FADE IN

6. L.S. Residential district.

7. M.S. House in the district.

8. M.S. A man, obviously a house-breaker, makes a quick exit from the house, dashes into a car and makes a getaway.

9. M.S. The housewife follows him to the curb in time to write down his license number.

10. C.U. Woman, quite excited, telephones the police.

11. C.U. Sergeant Wolfe answers the telephone.

12. C.U. Woman reacts with horror as she hears his voice and quickly hangs up.

13. C.U. Detective Wolfe is puzzled at the woman's reaction.

FADE OUT

FADE IN

14. M.S. Same residential district. A speeder rushes through a street endangering a woman on a crosswalk.

15. C.U. The woman telephones the police.

16. C.U. Detective Wolfe answers the telephone.

17. C.U. Woman, shocked at what Detective Wolfe says, hangs up abruptly.

18. C.U. Detective Wolfe, again mystified, scratches his head.

19. M.S. The Police Captain, standing over Detective Wolfe, smiles as he talks to the detective.

20. C.U. The Captain talking:

21. C.U. Title: "Do you know why you are scaring these women?"

22. C.U. Wolfe, still puzzled, shakes his head. The Captain picks up the telephone and demonstrates.

23. C.U. Title: "Manhattan—Wolfe speaking."

24. C.U. As understanding dawns, Detective Wolfe laughs heartily.



# CLUB NEWS

**OKLAHOMA**—Movie Club. An all 8mm color program was held at the last meeting of the club, and the following were included in the films shown:

"Yellowstone", by Ed Jensen, "Down South in Autumn" by Verna Turney, and "Boss Comes To Dinner".

New members Mr. and Mrs. J. T. Noel and Mr. and Mrs. O. S. Keely signed on as new members.

**WINNIPEG, CANADA**—Cine Club, reports that a 200 foot 8mm film was shown at the last meeting, and this included a tape recording of a wedding ceremony. Film was made by Harold Hopper.

Ernie Oliver showed his 175 ft. 8mm black and white film, and included in the footage was an extreme close-up of a snow flake.

The tangible support of Winnipeg camera dealers seems to be a real fact in this northern city. Strains, Ltd., offers a yearly trophy for the best 16mm uncut film, and Taylor's Photo Supply submit another trophy for the best 8mm uncut film. When in Winnipeg cine fans should drop in and talk to Mr. Duncan, at Strains. (Garry Street) or see Mr. Taylor on Kennedy, (near Portage Ave.) Joe Erlichman at Winnipeg Photo, on Donald, near Ellis also handles many movie items, and loves to talk to American visitors.

**WASHINGTON**—State Amateur Movie Council announce that they will hold their quarterly meeting in Tacoma, Washington, June 21st at 1:00 p.m. at the "Top of the Ocean". Those requesting information contact R. W. Patterson, president, 204 South Tacoma Ave., Tacoma, Washington.

**SAN FRANCISCO**—The Golden Gate Cinematographers have installed the following officers at a recent meeting. Jan Z. Piek, secretary; Arthur Balzarini, treasurer; J. Cimino, Jr., vice-pres. and Theo Roth, president.

With a membership of more than fifty, this club meets every fourth Wednesday at the Masonic Temple, 25 Van Ness Ave., San Francisco, and all meetings are open to the public. Format of the meetings consists of a business session first, then a discussion on technical problems and showing of new equipment, and finally, projection of member films.

**CHICAGO**—Cinema Club. Last week this organization screened Roy Wilson's 16mm-color film which consists of footage shot in the Scandinavian countries, Germany and Austria. Wil-

son was abroad on a vacation trip when the film was made. The feature for the June meeting is "Skyline Symphony" made by Irvin B. Honel and the subject is New York City. "Vagabond Yankee" a tale of travel and adventure in New England will also be shown.

"Studio Night" which was held on May 7th, is a unique club effort where actors, lights, and script were provided by the club. Purpose: to indoctrinate new members who have never used artificial light, or worked with a prepared script. Members supplied their own 16mm film, (100 feet) or 50 feet of 8mm film. Esther Meshbaum directed and supervised the play and Al Rus took care of technical direction. Arthur Kadow, president, said that titles will be provided later so that new members could have a complete film.

**FRESNO**—California Cine Club are in production with an original photoplay called "Cinemaniac". Various roles are played by members of the organization. All taking part say that the experience is unique and valuable.

## SOUTHERN CALIFORNIA—

Louise Fetzner, whose film "Green River" took the grand prize in the 1953 Annual Contest of the South-



ern California Association of Amateur Movie Clubs, accepts the Sweepstakes Trophy from Earl Everley, President of the Long Beach Cinema Club, sponsors of the Cup.

Her 8mm. sound film also won the Home Movies Plaque for first place in the Sound Division, a new trophy awarded by the Los Angeles 8mm Club for the best 8mm sound, first in Audience Appeal, trophy sponsored by the Orange County Cinema Club, and first in Photographic Technique, trophy sponsored by the Crenshaw Amateur Movie Makers of Los Angeles.

A total of 24 films were entered in this second annual contest sponsored by the Association. Louise is a member of the Los Angeles 8mm Club.



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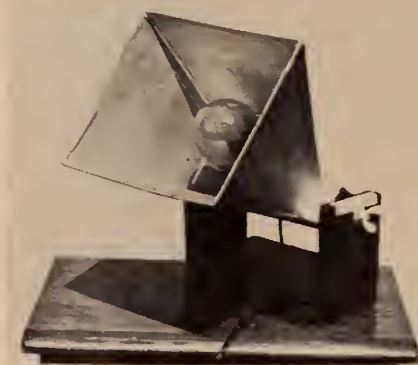


# THE CINE WORKSHOP

## MR. IN BETWEEN

There comes a time in every cameraman's life when a photo flood light is too much and a spot light is too little. Thus arises the problem for something in between.

The solution to such a problem, to a great extent, lies in the utilization of the illustrated cone shaped reflector for use either with the No. 1



or the No. 2 photo flood. The cone shaped reflector gives the light flare that is "in between" the normal photo flood and the normal spot light. It becomes a means of background illumination where the spot effect is desired but on a much larger scale. Furthermore the cone shaped reflector does very well as a camera light when normal photo floods are used as side lights.

The construction of the cone shaped reflector is not beyond the scope of the average home work shop. Basically it consists of a cone made of thin metal and fitted over the ordinary light socket that takes the ordinary photo flood. This arrangement in turn should be attached to a sturdy base of medium weight in such a manner that will allow for vertical adjustment.

In the illustrated version the cone is 14 inches deep and a full 180 degree vertical tilt is provided by a long bolt going across the base just beneath the lamp socket. The wing nut on this bolt provides a clamping arrangement that makes reflector positioning quite positive.

—C. C. Chuvax.

## UNIQUE TITLE BACKGROUND

A cheap world globe, purchased in any dime store can serve the purpose of a moving background for titles. Hooked up to a clockwork motor the unit can easily be adapted to several kinds of ideas. Illustration is practically self-explanatory. Globe was

painted with a flat paint to avoid reflections, and of course, names of oceans and countries were painted out. The motor is an old clock-work from a spring alarm clock, but an electric motor can serve the purpose. The



motor is connected to a bolt affixed to the base of the globe, and the movement of the unit must be counter-clockwise to be authentic.

—Jerome Salmons, Boca Raton, Fla.

★

## SCRATCH-OFF TITLES

Frame an 8"x10" piece of glass and apply the necessary title with



show card color — in white. Using the single-exposure device on the camera, expose two frames, then scratch off part of the first letter with an orange stick. Keep doing this and exposing two frames each time and the result will be that of a title appearing gradually. Remember to scrape the title from left to right.

## A SIMPLE WIPE EFFECT

Want to add a professional touch to your home movies? Then take a

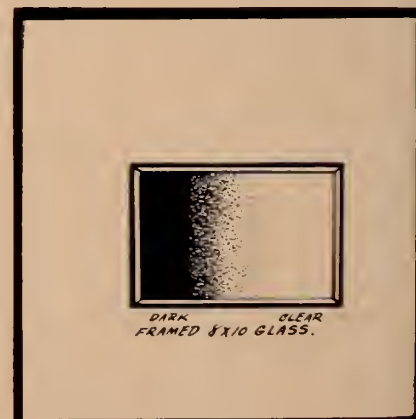


card, about 8"x5" and move it slowly in front of the lens while shooting. One corner of the card is cut out at a 45 degree angle and that's all you have to do to make a nice clean wipe — plus a little work on the take-up spool, which is notched so that it can be felt in the dark while it is turned back one revolution.

★

## FADING GLASS

Simple fades can be made quickly with an 8"x10" piece of glass.



Color is sprayed on the glass, graduating the tone until clear glass remains on the right, (see sketch). When the entire glass is moved slowly in front of the lens, while shooting, the result is a smooth fade which will add a professional touch to your movies.



# "cine short cuts"

LACK OF CONFIDENCE in a light meter makes it useless. Get thoroughly familiar with the operation of using it, and then stick religiously to its readings, and confidence in its will automatically follow.

\* \* \*

ALWAYS USE a tripod when possible. It pays dividends on the screen. It is practically impossible to hold a camera by hand as steadily as a tripod will hold it.

\* \* \*

A LENS, being softer than ordinary glass, requires greater care in cleaning it in order not to scratch it, and even more care is required when cleaning a coated lens, or the coating will be rubbed off eventually.

\* \* \*

A DEVELOPER containing a high percentage of hydroquinone is usually contrasty, and good for developing titles.

\* \* \*

A SHOT of a monogram of the photographer's initials, or something similar, like the trademark shot on professional films, when spliced before the main title, provides a means for getting the projector focussed before the main title appears on the screen.

\* \* \*

WHEN SHOOTING at 8 f.p.s. or any of the slow motion speeds, the shutter speed varies accordingly, and therefore an adjustment of the lens aperture is required to compensate for it.

\* \* \*

SHOOTING AT HIGH altitudes, an increase in exposure of one-half to one stop smaller is required than at sea level under similar light conditions.

\* \* \*

TO CHECK CAMERA SPEED run a scrap piece of film 2 feet long (16mm) or 1 foot (8mm) through the camera. It should take exactly five seconds to pass through the gate at 16 frames per second.

\* \* \*

GOOD PROJECTION CALLS for the avoidance of a bright glare on the screen after the end of a reel of film has passed through the gate. This glare can be avoided by placing the hand over the projector lens and holding it there until the projector is switched off, or, better still, by splicing a length of opaque film on the end of the reel.

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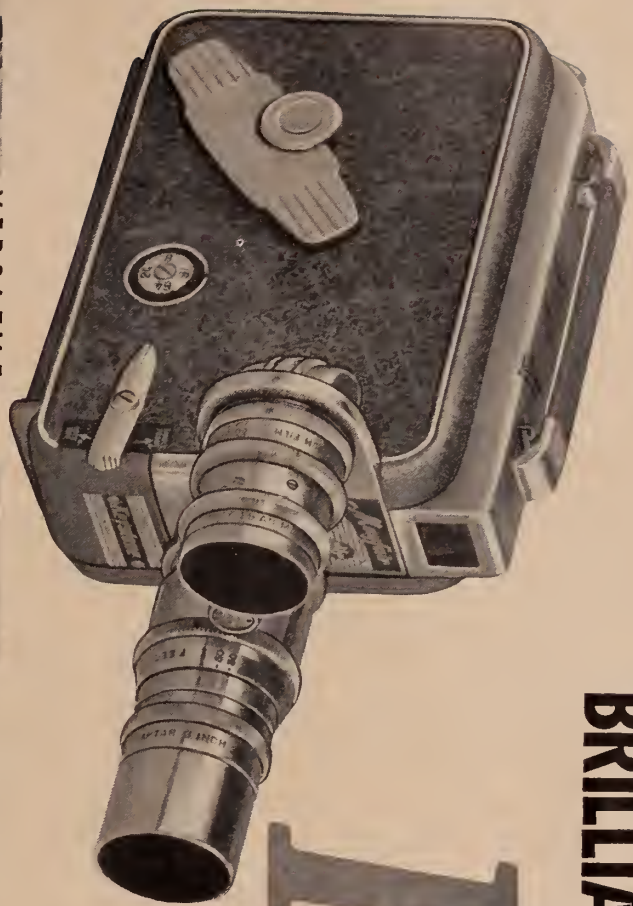
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## COUNTY FAIR; EXPERIMENT

Going to the County Fair this year? Going to take your camera along? Or do you have a couple of reels of past expeditions at the Fair? Well, maybe you'd better take a second look at those reels, and maybe you'll want to try the same thing I did—an experimental film of this year's Fair.

I gave a lot of thought to just what things made up a County Fair and what elements, the people, the exhibits, the feeling or whatever have really meant Fair to me. There are row upon row of canned goods, pie



and cake exhibits tempting enough to whet the appetite of the nation's top gourmet, farm machinery, needlework exhibits, animals, and contests. There are hot dogs, cotton candy, ice cream, and sticky-fingered little children with white smiles and grimy faces. There are games such as tug-of-war, plowing contests, tractor contests, and there is the midway with its loud entertainers, the singers, dancers, and many, many county and grange bands.

I decided to cover all the events and exhibits pretty thoroughly, but instead of giving them all "straight" or documentary coverage, I decided to cut loose on my imagination on many of them, keeping some sequences straight for comparison. On many shots I used old angles, high, low, oblique, and even straight down. Sometimes I deliberately threw a scene out of focus, then brought it sharply back in. Each time, I tried to use the technique — not for a weirdness, but for a definite visual purpose.

I opened the film with a revolving shot of the entrance to the Fair. The tent opening revolved around and around the frame, then suddenly stopped and the one word FAIR loomed on the screen. From there I progressed through the feeling and effects of the three days of fair. I shot some scenes in slow motion: scenes such as a little boy trying to run up to his mother; others were shot in high speed.

As soon as the film was made, I virtually locked myself into my room and edited the sequences into some semblance of order. For a while I thought I'd go crazy because of the

# MOVIE

many interesting things which I'd shot, but somehow forgot to unify; however, I finally did get the film into order and I like it. I'm going next year to see if I can have as much fun all over again.

—Vernon Jonas, New York

## CITY IMPRESSIONS

I've found that every city has a "different" look and feeling about it. This led me to try to capture the spirit of various cities I have visited.

I spent some time in San Francisco recently, which is a very good example of a "different" city. There are many cities in this country which are just as old — or older — and with every bit as much historical background, but there just isn't another city with the same "feeling" or aura about it as San Francisco. The same can be said about others — Chicago, New York, Los Angeles, Denver, etc. I've found that parts of each city will resemble the others in style of architecture or the way it is laid out, but for the most part, each will have its own architectural mode and street pattern.

In the case of San Francisco — the city proper — the residential areas are made up mainly of 3 and 4 floors, tall, narrow houses built smack up against each other. Many of these were 1-family mansions in the early days, which have since been turned into flats and rooming or "guest" houses. Many of them were built originally as 2, 3, or 4-family flats. But they all have the same general appearance.

This city is built on a bay and appears to be set within a natural bowl, the downtown or business section being located in the bottom of the bowl and the residential areas fanning out around and climbing up the hillsides. The department stores, shops, office buildings and municipal buildings are concentrated into one area or "business district." There are very few shopping facilities located outside this central shopping area. A direct opposite in this case would be the city of Los Angeles where huge shopping and business districts are located in the outlying areas as well as "downtown."

At any rate, these aspects of each city combine to create a different atmosphere for each. In order to capture this atmosphere of San Francisco, I shot much footage on the residential area, filming street after street and row after row of the tall, narrow, peaked roofed houses. I made sequences of the hustle and bustle of the

downtown area filled with shoppers and business people busily going about their daily tasks. I also filmed the famous places of the city which help to identify it from every other city — its well-known Chinatown with all the shops and restaurants. I particularly got shots of the Chinese groceries with their odd assortment of vegetables, nuts, dried fish, octopi, etc. And, of course, I did a sequence on Fisherman's Wharf with its stalls of fresh fish, live crabs and lobsters. I filmed from the top of Coit Tower to get a good aerial view of the city (almost every city has some such building where you can get aerial shots). I also included a montage sequence of the names of many of the restaurants — which I had shot at night when their neon signs were turned on — because a part of San Francisco's fame and charm lies in its many excellent eating houses. I also got scenes of the Presidio, the beautiful Army fort.

I came home with a wonderful film of a wonderful city to add to my collection of City Impressions movies.

—George Eliot, Los Angeles

## HOW TO FISH

My wife is den mother for a cub scout troop, of which my small son is a member, so periodically I get talked into taking the boys out for a hike or an overnight trip. Mary, my wife, decided that it would be a good



trip for the boys if I were to take them trout fishing. I asked her if she thought any of them knew how to fish for trout — it's a little different than other methods of fishing. She said she Well, I figured it wasn't such a bad idea, and besides I could get in a couple of weekends of good fishing doubted it, but they certainly could learn, and since I went fishing so often, I could probably teach them, beforehand without Mary complaining because I decided the best way to



# IDEAS

teach the cubs would be to make a movie showing the basic steps of fly casting, spin casting, and bait casting, the equipment needed, and the varied flies or lures.

George, a friend of mine, and I went up to our favorite trout stream in the mountains, and while he demonstrated how to hold the rod and the line, then how to actually cast it for the various methods, I filmed away. I shot at 64 fps so that this portion of the film would be in slow motion for the boys. I also shot sequences on how to bring the trout in after he was hooked.

At home I laid out all my brilliantly colored flies and those of my friend on a white sheet. Using color film, I had George point to each fly with a pointer, and as he pointed I moved in for a close up, repeating this for each fly.

I made close ups of the fishing rod, the reel, and the other paraphernalia such as creel, tackle box, waders, etc.

After having the film developed, I began the editing job. I divided the movie into two sections — one dealing with the equipment and the other with the technique of actually fishing. I recorded a commentary on magnetic tape, explaining what George was doing and why he was doing it when he was demonstrating the casting and bringing in the trout. I explained the rod and how the reel worked, and as each fly came on the screen, I gave the name of it.

The morning before we were scheduled to go on our fishing trip, I showed the movie to the boys and had a question and answer session. After seeing the film, the boys could hardly wait to get to a trout stream to try out what they had seen. They did pretty good, too. With just a little practice, they were casting away like veteran trout fishers.

—Harold Epps, Chicago.

## CONCOURS D'ELEGANCE

Along with being a home-movie fan, I'm a car fan. I combined my two interests not long ago by attending the Pebble Beach Road Race. As usual, at the races, a Concours D'Elegance was held to give people a chance to show off their cars, and it gave me a wonderful opportunity to get some excellent footage of the various beautiful cars.

The Concours D'Elegance was held in the afternoon, and regular procedure is for each car to drive up to the judge's stand where it is carefully

looked over and then driven away. I set up my camera so that I could get each car as it drove up and came to a stop, then I could pan after it as it drove away.

I used all medium long shots for this particular footage. I got shots of many beautiful cars — MG, Bugatti, Jaguar, the SS1 (the early Jaguar), the Vale Sports, Porsche, Citroen, and others.

After the judging was over, I took my camera and moved around to where the cars were parked, awaiting the judges' decision. After receiving permission from the owner of a car, I filmed the car at close range and got engine shots as well as moving in for



shots of accessories and upholstery. I also tried to get a shot of each owner alongside his car.

Most of the people who enter their cars in a Concours D'Elegance belong to a sports car club, and I have several requests for prints of my film so that it could be shown at one of their club meetings. I decided that I would sell prints for a very slight charge—just enough to cover the cost of printing and to give me enough profit so that I made my expenses for film and developing.

I came home with a wonderful film which had cost me nothing but my time, and I had enjoyed every minute of making it.

—Walter Caron, Long Beach, Calif.

## VACATION MOVIES COMING UP

Vacation time is drawing near, and most of us will be planning to take movies wherever we go, whatever we do. A little pre-vacation work on your equipment will insure you against having anything go wrong in the middle of shooting an important bit of footage. Take your camera apart and carefully brush it inside and out; also use a syringe to blow any hidden

dust out of crevices and corners that your brush won't get into. Blow your lens out with the syringe, or brush it with a special lens brush; drop one drop of lens fluid onto the center of the lens, then quickly wipe it dry with lens tissue. Don't use a cloth because it will leave lint. Hold your camera up so that you can see the film gate, press on the shutter release and see that the film advance mechanism is working properly. Make sure the film gate is not scratched. If you haven't used your camera for some time, run some film through it and have it developed to see that it's all right. If there is any doubt in your mind that the camera is working properly, take it to your camera repairman and have him go over it thoroughly and repair anything he finds amiss.

—Roland Wolfe, Reno, Nevada.

## BRIDAL SHOWER

Every bride and groom want wedding pictures, and most of them like to have a movie of the wedding. My sister and future brother-in-law are no exceptions. I told them that my wedding present to them would be a movie of their wedding, and that I'd include a movie of my sister's various bridal showers.

As guests arrived, I got long shots and close-ups as my sister greeted them. After they began forming into small conversational groups, sitting and standing around the patio, I made long shots and then moved in for close-ups of their animated faces.

I got shots of the decorations, and then, when my sister began opening her shower gifts, I concentrated the filming on her, moving the camera off her occasionally to make shots of the other girls as they oohed and ahed over the gifts.

I made shots of the table after it was set up with the refreshments. Bridal shower food is usually very distinctive, being highly decorated and garnished so that the plainest of sandwiches and salads take on glamour. Of course, footage was filmed of the girls as they sat with plates and cups balanced on their knees, talking a mile a minute between bites.

On shots where reflectors were needed, I had one of the girls hold them for me. I found that I didn't need to use a reflector too often, but once in a while I would find myself working in a very small space where I needed to bring light into the shadow areas.

I shot film on a couple of other showers that Sis had, and in the final editing, combined them into one movie. This film, together with the one of the wedding made a very nice wedding present for them, and will help them keep alive the memory of one of the best times of their lives.

—Constance Roga, Baton Rouge, La.



record your own

# 3-D SOUND

By GEO. CUSHMAN



*A perfect example of stereophonic sound is this scene from Warner Bros., "House of Wax" where a chair is thrown by one of the actors. The missile sails over the head of the villain, past the camera, and presumably into the audience, landing somewhere at the rear of the theatre. The illusion that this is so, is underscored by the sound which comes from a speaker spotted behind the audience.*

WHILE many amateurs have experimented with 3D movies by using two cameras, split beam prisms or mirror arrangements, (Home Movies for April 1941) no movie hobbyist has done anything about three dimensional or stereophonic sound.

Yet 3D sound can be accomplished with very little effort, and it is well within the means of the average home movie hobbyist.

Stereophonic sound is the name given to the method of recording and reproducing original sound so that the reproduction has the same spatial or three-dimensional effect that would be sensed by the listener at the actual source.

And it isn't a new process either.

Bell Telephone made spectacular demonstrations of stereophonic sound in 1930 and Disney, in 1940, intended to use this process for "Fantasia" but abandoned it for various reasons.

"House of Wax" current release of Warner Bros., is a good example of the latest developments. A dozen or more loud speakers were placed around the theatre in which the film was shown and the effect of sound

coming from the actual area of action was startling and very realistic.

Well, how is this done? First of all, three separate tracks are used on the magnetic sound tape which accompanies the film, and this is run simultaneously with the picture film in the projector. A good example of the most effective use of stereophonic sound is the treatment of one scene in "House of Wax".

One of the actors throws a chair at his opponent, supposedly standing somewhere close to the camera. The result is that the chair comes right at the camera, sails over it, and therefore over the people in the audience—landing somewhere in the rear of the theatre, giving the illusion that the chair has crashed in back of the audience, exactly as the picture would lead you to believe.

The recording mechanism consists of three magnetic heads in a row on the recording machine. These are controlled by three microphones, each being hooked to its own recording head. The result is three separate tracks on one strip of magnetic film. In the

• See 3-D SOUND on Page 231

## movies move with DOLLY SHOTS

By A. M. DOBIAS

THE Hollywood experts shoot so that their scenes *move*—and stop at nothing to achieve it. They use dolly shots, zooms, trucking shots and travel shots. But the fundamentals of all these shots are applicable to the amateur movie-maker, and with very little effort.

They say in Hollywood that the first 'follow' shot was when an old-timer tried panning his camera, and then upset all tradition by following the action by using an auto to follow the movement of the actors.

No sooner was this 'follow' shot seen on the screen, when other motion-picture cameramen copied the same technique. And this was but a short step from the development of the wheeled camera truck, known today as the 'dolly'. And from that day onward camera movement became an established practice. From that point, a crane was developed which permitted the camera to move up and down, plus the ability to follow the action.

But there are a few things which the amateur can adopt. It is the innovation of moving the camera towards or away from a scene or subject, shifting gradually from a medium shot to a close-up or vice-versa without making a definite cut in the filming.

Say we have a child asleep in a nursery. The mother enters, and as she reaches down to take up the child, the camera moves down to focus on a close-up of the sleeping child. So, in one continuous shot the locale and the players are introduced in a medium long shot, then brought up close by the dolly action which ends in a screen-filling close-up.

It goes without saying that focus must be adjusted as the camera is moved forward, so that the subject will be sharp throughout the transition from medium to close-up shot. The result is a smoother flow of continuity, and something which follows almost exactly the impression received by the eye when viewing natural things. There is a less abrupt transition from one perspective to another, among other things.

Dolly shots, or zoom shots should only be employed in live action scenes. In a breakfast-room scene, a logical employment of the camera would be when the maid enters the room, or some member of the family makes an

• See DOLLY on Page 243



# PROJECTION

## *can be fun!*

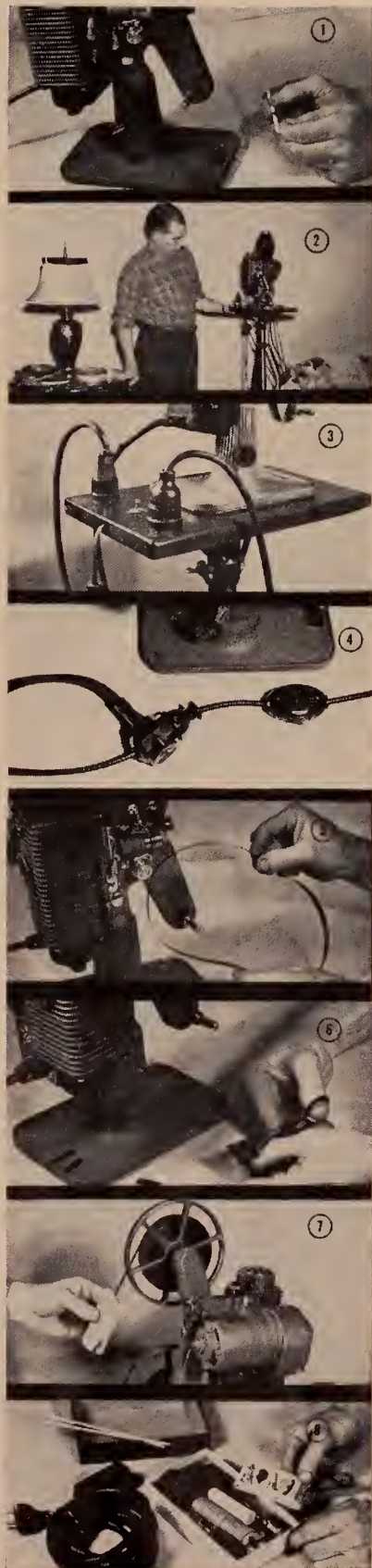
By GEO. CARLSON

*There are several little things the amateur movie maker can do in preparing for a home movie show before the guests arrive to insure added pleasure to them. Instead of that usual last minute scramble of setting up the projector and screen, stringing wires here and there, looking for a table high enough for the projector and moving chairs into position, these few simple tips will do a lot towards a more pleasant movie presentation.*

Fig. 1—First see that the projector is running OK and the lamp is in good shape. Be sure to have a spare lamp handy. Attend to any oiling that may be needed but do it sparingly, being sure none is spilled, especially on the sprockets or where the film touches. Lens and aperture plate should be cleaned, using a pipe cleaner, brush and rubber ear syringe for blowing. Pay particular attention to the film gate because there's where annoying "whiskers" are formed. An alcohol dampened pipe cleaner will remove stubborn film particles that may have hardened there. In lens cleaning pay particular attention to the rear element as that is the place where oil splatters are most likely to collect. The ear syringe will finish all cleaning jobs and prove handy to blow out any stray hair that may show up during projection.

Fig. 2—Avoid any last minute confusion by having projector and screen set up and all ready to go. In the average living room, a good place for the projector is behind a sofa which usually seats three or four people, and around which chairs are easily arranged. Projector should be high enough so the light beam clears the heads of your guests. Bottom of the screen should be just about at eye level. If you use a table to set the projector on, the projector case offers a ready means of raising it. A sturdy projection stand consists of a wooden platform or tray fitted with a tripod socket and placed on a studio-type camera stand. Many of these stands are available for around \$6. Look for them in ads in your favorite photo magazine.

Fig. 3—This shows a simple light control that can be installed on the projection platform. It can also be made in small wooden box to be used alongside the projector when table projecting. Two screw-type sockets are needed and a double pole, double throw toggle switch. The main feed



• See PROJECTOR on Page 244

# Do You Remember Mama?

By PHYLLIS S. MOORE

OF COURSE not but what has that to do with things in the amateur movie world of today? Simply this — you are creating in your filming now pictures of your child's past for his future. Let's make those pictures of your child's life as realistic as possible. Let's include the precious details that will round out his memories of Mother, Father, and Home!

You say that you remember Mama, but do you? Do you remember how she looked when her figure was whistle bait proportions? Then, as the song says, "You're much younger than I". Do you remember Father, and how he looked when he was so proud of the brand new gasoline buggy? Wouldn't it be wonderful if they had had movies then so you could have living, moving pictures of your own parents in those days.

Now project yourself into the future and realize that "those days" for your child are "these days" — right now — the time to record for him the things you think he will want to remember. How can you know what he will want to remember. Ask yourself what you would like to know about your own past. Record the same things for him today, and you can be sure you have created for him the most precious possession out of his past.

Imagine yourself looking at a screening of your childhood. What would you like to have more clearly pictured than foggy memory conjures up? Is it the neighborhood where you lived, your playmates and brothers and sisters, your home, the old swimming hole? Perhaps the big frog pond that had a raft big enough to pole around on, or a fascinating old building you romped in brings back the pleasantest of memories.

What about the years before you could remember? Wouldn't you like to know what you and everything about you looked like then? Can't you imagine that your child would enjoy the same memories pictured in living moving color, that he could project and live over and over again?

Why not begin right now to record for your child the everyday living scenes of his life instead of an occasional picture of him standing look-

• See MAMA on Page 249

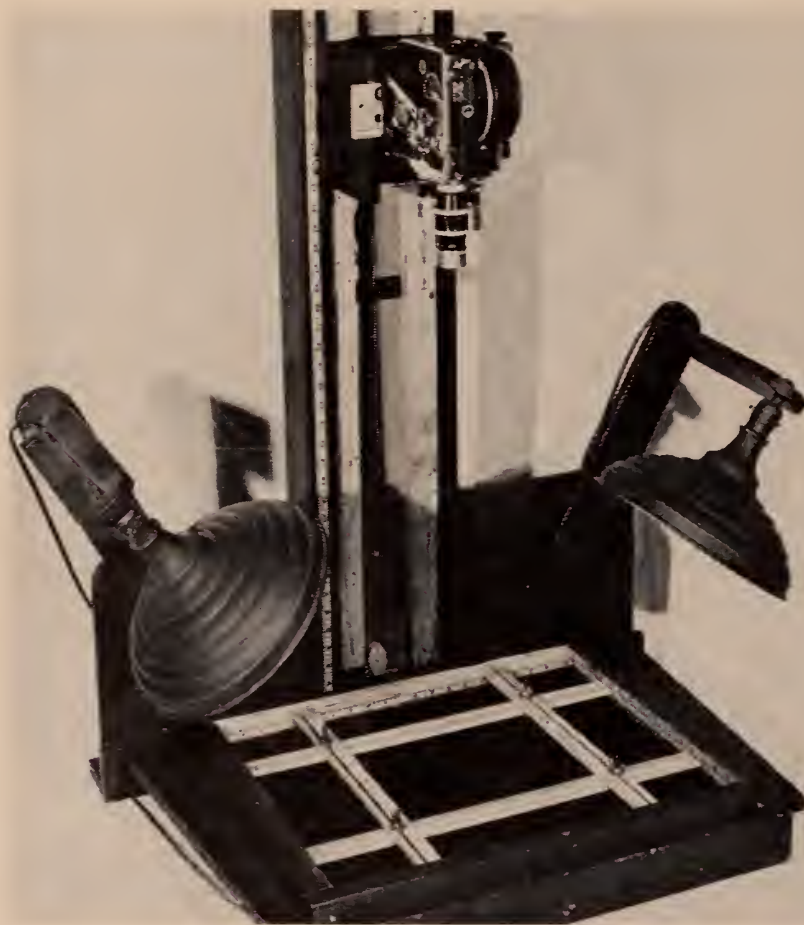


# You can make an

In the August, 1952 issue of *HOME MOVIES* there is an article on building a universal titler by Jos. Salerno. The bridge feature illustrated therein is an excellent idea and if this feature was incorporated in the titler described in the *Home Movies* publication entitled *HOW TO TITLE HOME MOVIES*, it would seem that one would have nearly everything one could want in convenience and flexibility. The idea of removable title boards permits shooting beyond the length of the titler and this feature might prove invaluable when used in connection with the gadget this article will describe.—HAF.

# ACCURATE TITLER

By HOWARD A. FIELD



THE "FIELD OF VIEW" of the taking lens has been a problem which has beset the serious amateur from the early days. Where are the edges? That is the question.

Manufacturers have brought out parallax correctors, rack over devices, and focusing devices which fit into magazine type cameras in place of the film. All of these things do the job excellently and they also cost money. Maybe none of these things are available for your camera. Then there are charts, formulas and what have you.

For all of us making titles we must know exactly where the edges are so that we can keep our lettering away from these edges and have a nice space border all around which is another way of saying that our title must be centered properly. Regardless of the

type of lettering used, block, cutout or what, straight lines are a must. Our lettering must never be too close to the edges because we have to remember that projectors may not project 100% of the field as taken by the camera—so cut-off is a never to be forgotten possibility.

Various "target cards" have been devised. If they go under the title card or background they are covered up and if they go on top, then how do you put on the letters assuming that you are using block or stick-on letters? Seeking the answer to the problem, the writer read everything available on the subject, and not being a genius, ended up just as troubled as ever.

It did seem that the best solution to the problem would be a frame, within which we could work, adjustable to any size, always with *exactly* 90 de-

gree corners, always exactly proportionate as to height and width — its size determined by the distance of the lens from the title, removable from the title board when ready to shoot, replaceable in EXACTLY the same spot each and every time, *without* careful measurement each time—(I don't like to spend 30 minutes or more setting up each title for 5 or 10 seconds of taking, especially when I may have 10 titles to make) plus some means of getting each of any number of lines absolutely straight and absolutely centered when using put-on letters.

Assuming that our titler is so designed that our camera lens is always exactly centering on the title board and assuming that the EXACT center of the adjustable, removable, title frame is always centered under the lens, then goodbye parallax goodbye.

All we have to do is adjust our frame to size according to the distance of the lens from the title board, place our background under the frame, squaring it up with the frame, place our lettering along the movable straight edge, centered according to the scale, remove the frame — and shoot.

The accomplishment is as easy as it sounds, once you have built the device which this article describes. Construction is simple and the cost will be well under \$5 if made of wood. It could be made of metal but that would involve work, but it can be made of a size to fit your titler and possibly with some slight alteration could be made

• See TITLER on Page 232

Top photo—completed titler showing camera, lights and special removable frame. Right, detail of title frame showing slotted rods and wing nuts used for adjustments to any size, yet retaining 90 degree corners at all times.





# Movie Quiz

By JOE REIMER

*Q. In filming sports events, why is it important to include reaction shots of the spectators?*

A. By including occasional reaction shots you give your own audience a greater feeling of participating in the event. In the interest of the spectators you will often find excited expressions and the subjects will generally be so preoccupied with the event that you will find it easy to film running gag shots that are entirely natural. You might even contrast shots of the shouting blonds to dead pan expression of the man who calmly eats peanuts while the most thrilling action occurs. Reaction shots will do much to add spice and variety to any public event ranging from swimming meets to circuses.

*Q. How do movies fit into birthday parties which seem so popular during the summer months?*

A. Movies are admirably suited, not only to birthday parties, but to almost any kind of party. They are suitable in two different ways: 1. The showing of films of one's own and library films is an ideal way of providing entertainment and 2. Making movies of the party fun is a definite way of enjoying it twice, once in reality and again in retrospect. When you make your party movies, don't forget to include, in addition to the main activities of the party itself, such interesting items as planning the party and the solitary task of cleaning up afterward. Try to plan your filming so as to get as much natural, unrehearsed action as you can during the progress of the party.

*Q. My friends sometimes ask me to take acting parts in their amateur films. Can you give me some pointers for good acting?*

A. The stock advice that amateur cameramen and directors give their players usually is "act natural".

Insofar as the actor should not appear conscious of the camera this is good advice. But good acting is more than just being natural. Good acting is also the art of making clear to the audience the meaning of the action. This calls for careful thought on the part of the actors before any but the simplest routine is attempted. Again the question arises, should good acting aim to reproduce exactly the action as it occurs in real life? Not exactly. A good answer to this is given in the records of an English dramatic authority, Tony Rose. Quoting: "A large part of almost every film performance con-

• See QUIZ on Page 228

## Basic

# MOVIE TRICKS

By HOWARD WYRAUCH

HOME movie makers might not like the experiment, but they demonstrate the principle of mattes when they leave their thumb over part of the lens while shooting. Mattes are designed to obstruct the taking area of the lens so that only part of the film is exposed in one take. The trick is in the second exposure in the area not previously photographed.

Any small frame device held firmly in front of the camera lens to accurately hold the mattes or masks in place will do the trick — or tricks, but you may want to construct the more elaborate apparatus we described in the April issue of Home Movies, page 132.

Five examples of matte shots are shown in the illustrations. The simplest, and best known is the "split-screen" shot and this requires very little accuracy, and can be done without a matte box. A piece of masking tape alternately covering each half of the taking lens works fine. For the more intricate designs shown, accurate alignment is a necessity and a combination of masks is needed. For example, in the TV effect, the subject is photographed using a mask with a window cut into it (see sketch) corresponding to the shape of your TV screen. For the second exposure, that of the set itself, a celluloid mask is used with a black area painted in the center to correspond to the opening in the first mask. The transparent area, of course allows the cabinet and controls to be photographed.

A set of masks would be easy to make. If you use the 3 by 4 inch size as we did, you cut the cardboard opening for the first exposure with a sharp knife. Lay a sheet of celluloid over this and paint in with a good black acetate ink the area you have just cut out. Be sure to paint your cardboard masks with black ink or paint and for a mask that you plan to use often, it is a good idea to make it of light metal.

These masks should be positioned at least eight or ten inches before the taking lens for maximum sharpness and definition and with the lens stopped down as far as your lighting will allow. For some of the more intricate effects, through-the-lens focusing is essential.

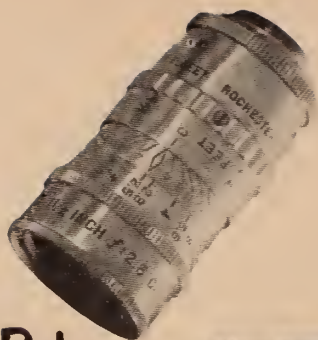
You might like to compile a short film of these and other trick effects, but as someone wise in movie-making

• See TRICKS on Page 228



Photos illustrate basic examples of various kinds of matte shots which can be made. Cut at right hand lower corner of each illustration indicates the matte used for that particular effect.





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## TRICKS

• Continued from Page 227

said. The TRICK SHOULD BE EMPLOYED ONLY TO HELP TELL THE STORY. Here are a few suggestions for film stories using the multiple exposure tricks shown on this page.

When her little dahlings has been particularly well-behaved, mother no doubt has said, "I wish you were a twin, my dear." It's not too late, photographically. By using the split screen technique you can develop this theme. Mother has no sooner said these words when a twin does appear by magic of trick photography, only this twin is a real hellion. Follow this with hectic sequences in which your child gets a chance to be his other self. Let him do the things he's always wanted to do (break a few dishes, etc.) By dressing him differently, all scenes do not have to be split-screen shots. Pretty soon both twins are a handful (by reason of example) and mother is jolted out of her dream. Wind it up with mother being thankful her model child was an exclusive model.

If you're not one of those movie producers who still denies the existence of TV, this effect can be used in many ways. In one of my films, I had a dream sequence in which my daughter was running for president. In a montage sequence, she was shown accepting the nomination, inter cut with actual films of the convention, all as if appearing on television. You might film a dream story in which your offspring became great television attractions, and if they have talent, show it off to even greater advantage.

Two of the special effects in a model train movie I am shooting are shown. In the story, my daughter suddenly finds herself the size of the little people on our Christmas train platform. She drives the locomotive all over the layout, barely missing collisions with other trains, open switches and toy cars. On the long shots she is only assumed to be driving the train. In close-ups the matte shot is employed. The train is actually stationary while the background, on a roller, moves. By the same technique, I am perilously clinging to the caboose and her mother finally, as signal operator, manages to stop the train. In combining two hobbies as this, many movie makers have had the same kind of fun.

The other effect shown—my daughter with herself in miniature is a story idea I hope I may shoot one day. Dissatisfied with all her ordinary dolls, she wishes for one that would be her double. Her wish is granted, and in the palm of her hand appears her miniature self. (Use a fade-in with the matte shot shown). Follow this with scenes showing the frightening expe-

riences the doll-sized girl has with every-day objects magnified many times, including the household pets, with the usual jolt to reality in the nick of time.

As you can see, these are merely hints on how to use special effects in building a story. The limit to their use will extend as far as your imagination.



Here's a split screen shot that can be made without a matte box and does not require extreme accuracy. One half of the taking lens is masked off for each shot.



Examples of simple masks which can be used for key-hole or binocular effects.

## QUIZ

• Continued from Page 227

sists of doing normal, everyday things—opening doors, pouring coffee, lighting cigarettes—but doing them in a special, tidier-than-normal, way. No real-life process is carried out with that precision and emphasis on each part of it which the camera demands."

*Q. Where can I get a kit of materials to repair my movie camera?*

*A. Unless you are a trained camera repairman you would be likely to do more harm than good with any such*

• Continued on Next Page



kit, which for this reason is not offered for sale to amateurs. Camera repair shops are filled with movie cameras that their owners tried unsuccessfully to fix. Remember that your movie camera is a delicate mechanism comparable to a fine watch which should be repaired only by a trained expert.

*Q. I plan to go fishing this summer and would also like to take some movies. Can you give me a few tips on fishing movies?*

A. There are few sports that afford as many chances for good films as fishing, no matter where it may be. Here is a list of scenes that might well be included in a fishing film:

1. Preparations for the trip, including study of maps, overhauling gear, selecting new equipment and packing the car.

2. Travel incidents and scenes en route to and from the fishing country.

3. The fun, hard work and humor of camp life.

4. Background scenes of the fishing country will lend beauty and charm to your films.

5. Actual fishing scenes, including the frustration of the one that got away as well as the thrill of capturing the one that didn't.

6. Plenty of closeups and reaction shots to give the audience a feeling of participation.

*Q. June is known as a month of weddings. What are some of the things that can be filmed at a wedding?*

A. One of the best wedding movies I have ever seen included the following items: (1) Wedding preparations, including mailing invitations, selecting the wedding ring and trousseau, and trying on the bridal gown. (2) The couple discussing wedding plans with the minister. (3) Planning the honeymoon, showing the couple studying travel folders and maps. (4) Getting ready for the wedding, showing the bride being decked out in her finery, while the nervous bridegroom is soothed by the patient attentions of the best man. (5) The wedding rehearsal. (6) The wedding ceremony, in as much detail as possible. (7) The wedding reception, including a scene of the newlyweds slicing the cake and greeting friends. (8) The departure on the honeymoon. Scenes of the honeymoon trip might be included.

#### CAMERA CLUB SECRETARIES

When submitting copy for insertion in these columns, please make sure that your city, state and proper names are correct. Home Movies receives notices from clubs all over the world; in many cases, location and name of the organization is missing. Please make sure your copy is accurate.

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**TAPE CHEST 'ROUND YOUR SHOULDER—**The Reeves Soundcraft people have just announced a handy vinyl plastic carrying case for the 5" and 7" soundcraft tape-chests. The carrying case sells for \$1.35 for the 5" size, and \$1.50 for the 7" size. Check with your camera shop for further details.

**PORT-ABLE—**Magnetic Recorders Co., 126 Melrose Ave., Hollywood, is distributor of a new "Part-Able" tape recorder using a spring motor, powered by miniature dry batteries. It is completely self-contained and weighs only 11 pounds. It is so small and light that it can be carried anywhere. The "Part-Able" has only one control to adjust—a simple switch with three positions—OFF-PLAYBACK-RECORD. The tape can be removed for playback on an electrically-operated tape recorder, or if it is required to check the recordings on the spot the tape can be removed by hand and listened to by means of headphones. The machine is manufactured in England and is supplied with a 600-foot reel of high quality plastic recording tape, take-up spool, H.T. and L.T. batteries, valves, spring motor, and hand microphone. Tape speed is 7 1/2 inches per second.



**NEW CAMERA AND PROJECTOR—**The "Copri" is the latest design in 8mm cameras just released by the Keystone Camera Co., the company claims that the motor operates with less noise than any other camera of like design and that the view finder is unusually wide. A safety footage indicator is incorporated in the body of the camera and indicates if the camera is not properly loaded. Lens, f2.8, anastigmatic, and selling price \$59.50. A new projector, called the "Keystone Eighty" is a companion piece for the camera and sells for \$99.50. A new type of lighting system has been incorporated which is said to give the most brilliant lighting ever offered with 500 watts.

**NEW TRIPOD—**Designed especially for 16mm cameras, this unit is now available from Arrowhead, Inc., 360 South Navajo Street, Denver 9, Colorado. Camera can be attached by a special insert, and is removable instantly. A full 4" pan head revolves on sealed ball bearings which should produce smooth panning. Best of all there is no projection control at the rear of the tripod and allows the operator to get close to the camera. Weighing less than 8 1/2 lbs., the tripod retails for \$69. A title control (located under the left thumb of the operator) has an automatic lock; a cable release control is under the right thumb, with both controls providing a handy method of using the unit.





theater, the playback mechanism has three magnetic heads, each connected to its own loudspeaker placed in relation to the microphones, and in this manner the sound seems to come from its original location as when it was produced.

Many amateurs will shudder at the thought of such an intricate mechanism and set-up. However, the same effect can be obtained by the amateur with much less trouble and equipment. He needs only one microphone and one tape recorder, or soundstripe recording projector, but he will need at least three loudspeakers and a simple switching system.

Those who have dabbled in adding magnetic sound to their films have solved, by this time, to their own satisfaction at least, the trouble of keeping both projector and tape recorder in synchronization. Therefore, we won't discuss ways of licking that problem here, only to say that that problem must be solved before trying 3D sound, for if it isn't well synchronized, it had better not be used at all.

Whether using a magnetic projector or a tape recorder, the recording is made in the usual manner. If you want a chair crash scene, stage it and record it, just as you normally would. If you have an actor on the left of your stage and another on the right, put them through their lines as you photograph and record them in the normal manner.

One actor can leave the scene and go to the back of the room. The actor still remaining in front of the camera then talks to the actor supposedly in the back of the room. The actor who is supposed to be in the back of the room, after leaving the camera range, stands close to the microphone but out of camera range and speaks the lines he is to say from the back of the room.

When the film has been processed and you have projected it with the sound a half dozen times until you are thoroughly familiar with the picture and even more familiar with the sound, you are then ready to begin your experiment in real 3D sound.

First of all you will need a simple clock switching arrangement. A rotating switch as normally found in radio supply houses serving "hams" will be excellent and should not cost over a dollar. Your only other need will be as many speakers as you will want to use. Two are helpful, but if you want that chair to crash in back of your audience, you will need three. Of course one or two more will give you greater flexibility of the system, but you can work up to them as you need them.

As for speakers, if you care to buy

them you can get little ones, new, for \$1.50 on up, but they are really too small to permit the volume you want. Any permanent magnetic speaker you have in the house can be used, whether it is already in use or not, just so it can be moved to where you want it.

Connect to the voice coil of the speaker, which are the points where the two wires seem to go into the paper cone. Bring the two wires out to your rotary switch. From your amplifier, you bring out two wires connected to the speaker outlet jack. These also go to the rotary switch.

The connection is extremely simple. One wire from the speaker outlet on the tape recorder is connected to one terminal on all three speakers. The other goes to the center point on the rotary switch. The outer points on the switch are each connected to the remaining terminal point on the speakers, each separately of course, and in any order you may desire for convenience.

It will be clearly seen that by switching the rotary center to any of the outside taps, the sound can be channeled through any speaker as desired.

When your actor on the left speaks, switch to LF. When the actor on the right answers him, switch to RF. And when he throws that chair over the heads of the audience, switch to B for the crash.

It's as simple as that. And what a surprise your next audience will get when you pull this modern surprise on them.

The two chief requirements are extra good synchronization between sound and picture, and sufficient practice until you know the film well enough to permit exact switching at the right second.

It is recommended that when the rotary switch is built, or purchased as the case may be, the speaker points be close enough together so that the center connector will touch two of them at the same time. In this way, when one actor is speaking, the connector can be touching both LF and RF at the same time, thus making the sound come from the center of the screen as desired. This double speaker connection would also be desirable with music at the start or end of the picture.

Other speakers may, of course, be added to this arrangement, and it has many possibilities. If more than three speakers are contemplated in the set-up, then a rotary switch with several tap points should be obtained.

Those of you who may experiment with this idea, let us know your improvements. In a few months we'll give you some ramifications of this method and would like to include any new one you have been able to dream up.

# Professional Animation

Probably the biggest bugaboos in the field of animation are cost and time. Despite all the propaganda to the contrary, animation needs not be expensive. It can be expensive, but by no means is it always expensive. It occasionally takes more time to do than the producer thinks necessary; but then again, the animator is often called in at the last moment and confidentially expected to go away and work quiet miracles.

The average commercial producer must of necessity be severely cost conscious. His budget per picture is closely figured. By experience he knows within a few dollars what his talent, technicians, sets, sound, etc., will add up. However, when animation is called for in a script, he generally feels as though someone is rocking the boat.

To many people, animation means only the sort of thing we are familiar with in the entertainment cartoon. Although we may use these methods and techniques in commercial animation, we also use a great many other methods, effects, and tricks — and often a completely different approach. Instead of selling laughs for six or eight minutes we are selling a product, explaining an operation, or diagramming a map or chart for perhaps one minute.

There has been no standard of pricing established in the commercial animation field. There are many reasons for this, but mostly it comes down to the fact that almost any animation job can be handled many ways. This attitude accounts for the reason that one animator could budget a scene for five dollars per foot and another for twenty-five. The only way to tie a job down is by making story sketches and leaving nothing to doubt.

The animator is always fighting time. When a scene is figured out and animated, it must be inked and painted. The paint must dry before it can be photographed. After it's photographed, the lab must process the film. Making exposure sheets is exacting work to avoid mistakes — to say nothing of backgrounds, checking, and the dozens of minor matters that crop up in any film making process.

And yet, there are times when an animation scene can be under the camera in a day. Careful pre-production is the answer. When story sketches and layouts are carefully analyzed and approved, an animation commercial can often be turned out in the same amount of time it would

• See PROFESSIONAL on Page 252





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**TITLER**

• Continued from Page 226

to fit some commercially made titlers.

Incidentally the writer has had had 100% success with titles when using this device, both by single exposure method (placing lettering directly upon the background, pattern, picture, etc.) and by the double exposure method (shooting title upon black velvet background, white letters, then backwinding and shooting anything wanted, through the framer or otherwise.

Your titler must have already been constructed in such a manner that your camera (each time it is replaced) is in exactly the same position and pointing at the center of the title board. If your titler board is removable, then fasten it temporarily in place so that it cannot move.

Our first requirement is a permanent frame, raised not less than  $\frac{1}{4}$ " around the outer edge of the title board on three sides. If yours is the type with a removable title board the frame that holds the board will suffice, otherwise a frame will have to be built onto the board so that a view from one edge of the title board appears as in Fig. 1. This frame should be glued and tacked into place and most important, must be square, i.e., 90 degree corners, use tri-square or carpenters square, and extends the full length of 3 sides though it could be that the uprights that carry the camera carriage could take the place of framing on its side of the rectangle.

Our next step is to find the exact center of the title board under the lens and two very easy methods are available.

1. Move camera forward till lens touches title board, pencil circle around the lens ring then with a compass find the center point or if your camera will not come close enough...

2. Move camera away any convenient distance. Get an old lens cap, metal preferred but rubber will do. Working on the inside of the cap, with a compass find the exact center of the cap. Drill or punch a small hole through which you can push a piece of string. Knot the end inside the cap so the string cannot pull out. On the other end is a small plumb bob, its point just not quite touching the title board when the cap is placed on the lens. When the plumb bob comes to rest, mark the title board directly under the point of the bob.

Now by careful measurement extend center point clear across in both directions (now you will see the first reason for the frame first built being perfectly squared up). These lines are marked not only on the title board but also on the inside and top edges of the framing. On the framing, mark the lines with a sharp point — they will

sometimes come in handy as reference points.

You will now have to have some "lattice" strip (any lumber yard) of sufficient length so that you can cut 4 pieces—two for the overall width and two for the overall height of your title board. Lattice is usually  $\frac{1}{4}$ " thick and you will need a width of  $1\frac{1}{8}$ " minimum. Also get 4—1 inch  $\frac{1}{4}$  carriage bolt, 4 washers and 4 wing nuts. Now your four pieces of lattice are slotted. The slots are just wide enough to take the square shoulders of the carriage bolt without allowing them to turn (because titlers consist of many different sizes only certain measurements are given and all drawing are exaggerated for clarity). Sand smooth and varnish.

The next step is constructing another frame which is of a size to fit ON TOP OF AND WITHIN, snugly, the permanent frame which you have built on your title board. If you have facilities for routing and rabbetting you can use solid pieces of wood otherwise you can build up this frame of lattice, staggering pieces to form offsets and slot as will be shown.

This frame will receive endless handling and must be well built. This is a four-sided frame — when finished each side of the frame will be about  $1\frac{1}{4} \times 1\frac{1}{4}$ ". The top and bottom pieces may or may not require the rabbett marked "X". This will be determined by the construction of your titler and frame around the title board. The slot marked "S" is made wide enough to allow the ends of the slotted pieces to fit in and slide easily.

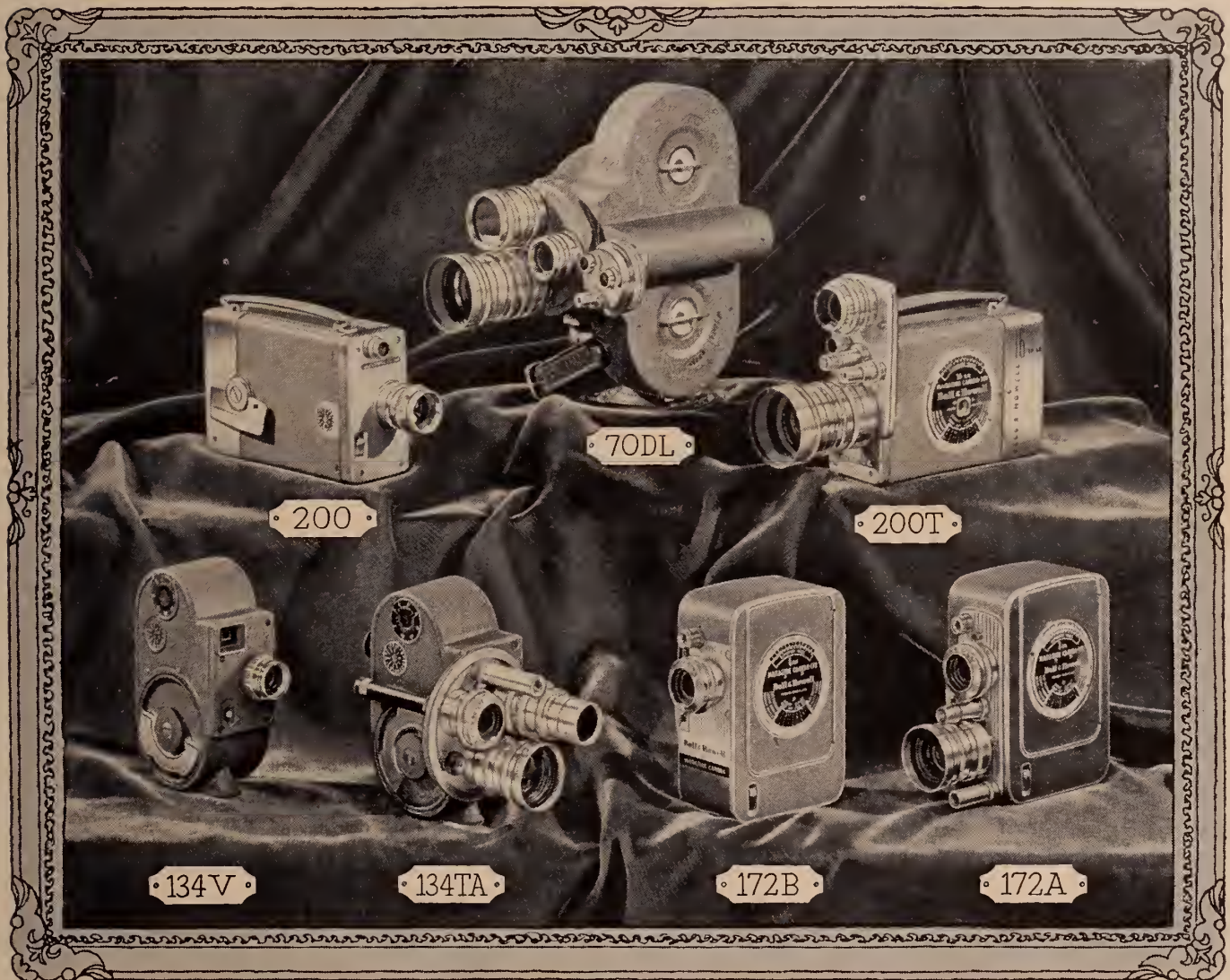
The slots into the frame should be at least  $\frac{1}{4}$ " deep. The slot on the two side pieces are at the SAME level and the slot on the top and bottom pieces are at the SAME level but the slots on the sides and the slots on the top and bottom are at DIFFERENT levels. This difference is determined by the thickness of the slotted pieces. The two slotted pieces that extend from top to bottom are placed on TOP of the two slotted pieces that extend from side to side. Fig. 5 shows an end view of our slotted frame with one side removed and also shows how our removable frame fits in and on our frame on the title board. This fit should be snug, without play but easily removable. Mark one side of removable frame so that it is always replaced in the same position.

You now need about 10 or 12 yardsticks when can be obtained free at most paint, hardware or furniture stores. Try to get all from the same place if possible so that they will all cut up in the same manner. Upon examination you will find that most yardsticks measure more than one inch from the end to the one inch mark.

• Continued on Page 242



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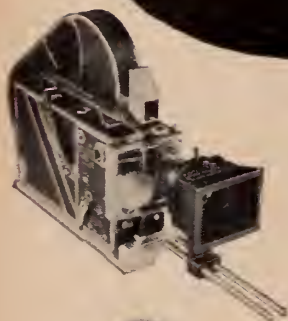
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Runs in perfect synchronization with either 16mm or 35mm Sound Recorders. Mounting platform permits removal of magazine while camera remains mounted on motor. Spring steel drive fin coupling prevents damage if film jam occurs.

Knurled knob on armature permits rotating for threading. "On-Off" switch in base. Platform base threaded for 1/4" or 3/8" tripod tie-down screw. Rubber covered power cable with plugs included.



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professional

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JUNE 1953

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"Where Is It?" — See "Reading With Suzy" — Page 237



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# 16mm. PROGRAM FILMS

*in review*

## THE BRITISH—ARE THEY ARTISTIC? (This Modern Age series)

**EDUCATIONAL.** Sound, 21 min., b&w. Rentol, sole.

**Content:** A discussion of the cultural life of the people of Britain and their reactions to drama and the arts. The film includes excerpts from Benjamin Britten's opera, "Albert Herring", scenes from Arthur Bliss' ballet, "Adam Zero", and a comment on British films by the actor, Robert Donat.

**Distributor:** British Information Services, 30 Rockefeller Plaza, New York 20.

## COMMUNICATIONS FOR CIVIL DEFENSE

**SPONSORED.** Sound, 32 min., b&w. Loon.

**Content:** Shows how various civil defense agencies in a typical control center would operate after an A-bomb attack. A Civil Defense Director and his Communications Officer explain how telephone communications, mobile telephone, radio amateurs, and two-way radio services will combine to keep civil defense organizations in constant touch with report centers, rescue squads, police and fire departments, and with communities outside the stricken area. A sequence, during which the city is attacked by a flight of hostile bombers, shows in action aircraft spotters, the alerting network, and various phases of rescue and damage control.

**Distributors:** Local offices of Bell System Telephone Co.

## THE CORONATION CEREMONY

**EDUCATIONAL.** Sound, 26 min., b&w. Rentol, sole.

**Content:** A representation, through old print, historical documents and especially created drawings, of the entire Coronation ritual as it will take place in June, and a short history of the development of the consecration of the monarch over a period of a thousand years; introduction by the Dean of Westminster. Scenes include pictures of St. Edward, the Confessor, the Norman kings, the procession to the Abbey of Richard I, the Tudor ceremonies with the monarch at the head of the Church as well as the State, the procession of James II, William IV's discontinuance of secular celebration, and the interior of the Abbey. The Queen is seen receiving the vestments and emblems, and lowering her head for the Crown of St. Edward. The congregation shouts, "God save the Queen," and after receiving homage, the Queen makes her way down the Nave. Background music is traditional, played by the Royal Philharmonic Orchestra. Narration by the actor, Leo Genn.

**Distributor:** British Information Services, 30 Rockefeller Plaza, New York 20.

## CORROBOREE

**EDUCATIONAL.** Sound, 1 reel, b&w. Apply. Produced by the Australian Department of Interior for the Australian National Film Board.

**Users:** High school, college, and adult groups interested in stage production, dance interpretation, music appreciation, and Australian aborigines. For general audiences.

**Content:** A ballet and musical interpretation of the traditional ritual-dance, Corroboree, of the Australian aborigines. The opening scenes show the ceremonial grounds of the aborigines, illustrating crude drawings on the ground. Some of the dancing, costumes, and musical instruments of the natives during one of their Corroborees are demonstrated as narration points out that the Corroboree traces the history and legends of these people in dancing. The next sequences deal with staging and costuming. The sets were designed by John Constable. Narration explains that the National Theatre Ballet Company developed a dance interpretation of the Corroboree set to the orchestral ballet of the same name by John Antill, director of the Sydney Symphony Orchestra. The film shows several excerpts of the ballet as performed by the National Theatre Ballet Company and the Sydney Symphony Orchestra. The dancers are costumed in overall black rights with authentic reproductions of native masks and costumes of oddly-placed patches of white or light-colored feathers. The dance interpretation evidently follows the native dances closely in primitive, awkward-seeming movements.

**Comment:** An unusual film involving features of interest for various groups of specialized interests, as well as for general audiences. The combination of outstanding planning, organization, and transitions and the artistry of the ballet and orchestra in contrast to the aborigine sequences makes this film unique in classification and superior in practically all respects.

**Distributor:** Australasian News and Information Bureau, 206 Sansome St., San Francisco 4.

## LADY IN THE IRON MASK

**ENTERTAINMENT.** Sound, 78 min., b&w. Available for Shut-In Institutions; others apply. Produced by 20th Century-Fox.

**Content:** An adventure story based on Dumas' novel, including dangerous intrigue, sword-fighting, and colorful costuming. Stars Louis Hayward and Patricia Medina. Legion of Decency rating: A1.

**Distributor:** Films, Inc., 1150 Wilmette Ave., Wilmette, Ill.

## LYDIA BAILEY

**ENTERTAINMENT.** Sound 89 min., color. Available for Shut-In institutions; other apply. Produced by 20th Century-Fox.

**Content:** An adventure drama of Haiti's struggle against Napoleon, filled with intrigue, outstanding scenery and high adventure. Based on Kenneth Roberts' best-selling novel and stars Dale Robertson and Anne Francis. Legion of Decency rating: A2.

**Distributor:** Films, Inc., 1150 Wilmette Ave., Wilmette, Ill.

## THE FRUSTRATING FOURS AND THE FASCINATING FIVES

**EDUCATIONAL.** Sound, 22 min., color. Apply. Produced by Crowley Films, Ltd., for the Canadian Department of National Health and Welfare.

**Content:** A study of the behavior of four and five-year-old children at home and at nursery school. Young Roddy presents typical examples of the actions of a child at these ages as the film follows his development and that of his classmates. The action demonstrates the vocalization between infantile helplessness and vigorous self-assertion at four, and the development of independence and the beginnings of cooperation at five. Slanted for parent and teacher groups.

**Distributor:** McGraw-Hill Text Films, 330 W. 42nd St., New York 35.

## VANDALISM

**EDUCATIONAL.** Sound, 1 reel, b&w. Sale. Produced by Sid Davis Productions in collaboration with the Inglewood Police Department and the Inglewood 13-20 club.

**Users:** General teen-age audiences, guidance personnel, adolescent psychology classes, and any other groups dealing with teen-agers.

**Content:** Documentary-type presentation of the problem of teen-age vandalism directed specifically to teen-age audiences. A dramatic opening shows the smashing of a street lamp. The following sequences depict a practical joke: some boys throw a life-size dummy into the path of a coming car. The driver swerves his car, crashes into a lamp post, and crumples a fender. The boys escape, as narration explains that they had meant no harm. In a store, a girl draws the attention of the owner while her boy friends take some hunting knives. They examine their loot a short distance from the store; then looking up they see the side of a police car. It is explained that 15% of the nation's crimes are committed by persons under 21 years of age. Most of these crimes are admittedly childish; yet these thoughtless actions are listed in police records for life. Another story demonstrates how two boys went out looking for fun when they found a Halloween party dull. They found spiking the punch and letting air out of tires too tame in their tipsy condition. They find a car with its keys in the ignition. To teach the owner a lesson, they take the car for a little ride, fully planning to return it. They leave a drive-in without paying for their drinks, throwing the tray on the pavement. By this time an all-city alarm for the stolen car has been put out and a police car sees them. Instead of stopping immediately, they try to outrun the police, finally bottle-up in a dead-end street, and lose in their attempt to escape by foot. The crimes changed against them are many, including a federal violation; yet they had only been looking for fun. Narration emphasizes it is up to the teen-ager to assume responsibility for his own actions, to avoid taking chances with his future.

**Comment:** The suggestion of the story is accredited to Capt. Henry Jensen of the Rochester Police Department. The surprising statistics and the dramatic action of the illustrative stories carry impact to the film's audience, the teen-agers. It will surprise teen-agers in its emphasis that they are responsible for their actions, that they must guard their own futures.

**Distributor:** Sid Davis Productions, 3826 Cochran Ave., Los Angeles 56.



# Reading with Suzy



"Reading with Suzy" is a 10 minute sound color film produced by Churchill-Wexler Film Productions in Hollywood, in collaboration with Esther Schenk who is a primary school teacher. The film is sold with 30 reading picture books which complement the film. The books are made up of actual stills taken from the film and contain the specific words — "daddy" - "look" - "here", "where" - "is" - "it" - "no," and "good-bye." Purpose of the pamphlet is such that children may recall the motion picture, identify the photos and words in the book and thus remember more readily.

The story is a simple, humorous account of a rainy morning before the Daddy of the household goes to work. The first crisis unfolds when he cannot find his raincoat, and then one of his rubbers are missing. After a great search, which has broad humor strewn all over the sequences, the lost rubber is found in a bathtub where Suzy has been playing with it. When Daddy leaves the house, he finds that the rain has stopped and the whole search has been for nothing.

The actors in the film speak only the words which are superimposed on the film for reader recognition. Narration fills in the other part of the story. In places, the narrator asks the audience to read the words on the screen.

By HENRY PROVVISOR

**I**S IT entertaining? Does it instruct?

In motion pictures, unless the answer to both questions are "Yes" — your picture is doomed to failure.

But there are many other values to a motion picture.

It doesn't matter whether the story is brought to life from the past like "Henry VIII", or mirrors the present, like "Our Town", the historical or documentary values are priceless.

It is true that sometimes, for dramatic reasons the playwright has to take certain licenses — such as the shrinking of time and legitimate writing between the lines to establish motives that history does not know or has not clarified. To get a true picture of the times, imagination is needed to fill in where the historian leaves off. And imagination is needed to fill

*This is the story of an excellent educational film expertly photographed by Churchill-Wexler Productions, Hollywood, and suggested by Esther Schenk, primary teacher, in Ontario, California.*

in where the educator leaves off.

And so it is with educational films.

A good teacher can point out these dramatic devices where they occur and at the same time draw attention to the ideals and the human strengths and weaknesses that have so affected the story of mankind. She can underline, repeat, impress until the idea of the film becomes part and parcel of her entire curriculum.

But what does one do with youngsters of six and seven who are just on the verge of learning to read?

• See SUZY on Page 250







# LENSES *can work for you*

The author discusses the various uses of different lenses and suggests how each one can be used to the best effect.

By LEONARD CLAIRMONT

THE lens is obviously the camera-man's most important "tool". With the proper complement he can create any kind of picture he has conceived in his mind. Of course, you could shoot a complete film with just one standard lens, just like an artist can paint a beautiful picture with only one brush, but the difference between a good picture and a great one depends a lot on the tools used—and *how* they are used.

A lens can be used to bring a background closer to the camera, or pushing it away; to remodel the shape of things, to accentuate angles and points of interest, to create mood and tempo of motion, and much more.

The wide-angle lens, for instance, is not just a lens to use when you are up against a wall and cannot get back far enough to bring in the entire scene. This lens is the most important single factor in dramatizing a scene. Besides adding more scope and a greater depth of field, thanks to its short focal length, it increases areas in size and at the same time making the background appear as if it was much farther away. The cameraman can make a person, or an object, dominate the scene, while minimizing the rest of the set, or action. He can have a person fill the screen by taking only a few steps, if he wants to add a dramatic punch.

By making two parallel lines converge at a shorter distance, a street, a road, a corridor, or any shallow set, will attain a feeling of greater depth. It gives the camera artist a chance to use bold, daring compositions. It can be made to distort for a purpose.

The 25mm lens has always been considered the "standard lens" for 16 mm cameras—the reason being that it is very similar to the human eye in its interpretation of perspective and

overall size of the scene to be photographed. At a distance of 15 feet it will cover a field of 5 feet 7 inches by 4 feet 2 inches. So called "fixed focus" lenses usually have a focal length of 25mm, but they are strictly amateur equipment and not suited for serious work. No attempt was ever made to secure a wholly sharp focus for objects at all distances, but the lens is sharply focused on the nearest point to the camera which will still enable distance objects to appear approximately sharp on the film, and in this way the objects in the middle distance (usually about 20 feet) are perfectly sharp, and near objects are also sharp, provided they are not too near, or you use too large an aperture.

Still speaking in terms of 16mm cameras, the 50mm lens will produce a picture twice the size of one photographed with the 25mm lens, or the same size picture at double the distance. This is a very popular lens for close-ups of people, as it does not distort the features of the person as with a shorter lens. Some cameramen like to use the 63mm lens for this same purpose to get even better modelling, which is perfectly permissible if care is taken not to bring the background in any closer than it appears on the long shot.

Other cameramen prefer to use the 20mm lens in place of the 25mm, and the 40mm instead of the 50mm. This practice enables the cameraman to work in closer quarters and it gives him a picture with a greater depth of field, although the 20mm will at times introduce some spherical aberrations at the sides, but this can be kept to a minimum by careful composition.

The longer focal length lenses, such as the 75mm, and other telephoto lenses, have many uses, not just technically but also in the aid of telling a convincing story on film. While the 75mm will offer many dangerous pitfalls, it will do a job that the other lenses cannot do. It has much greater purpose than just photographing a ball game from the 50 cent bleachers.

In addition to magnification, or size of field, this lens will tend to show less linear difference between distant objects and will push them closer to-

gether. It will give us an entirely different perspective, and it is up to us to take full advantage of this fact when we need it. We may want a foreground object combined with a distant object without having the latter fall off into nothing. To bring it up in size, we merely step back with our long lens far enough to make our foreground object the size we want. The background object will now appear both larger and nearer.

If action is involved, we have to be careful not to let any moving objects, such as vehicles, animals, people, etc., come straight towards the camera, or they will appear as if they were moving but never getting any closer to the camera. This we have all seen in newsreels taken at race tracks, or of people on busy city streets. When action is carried *across* the screen, the result is different. We can hold a person battling through a heavy crowd and holding him there for a long time before he drops out of sight.

In Western films it is customary to tag along with the riders, photographing them from a moving vehicle while they are blasting away at their foe with their trusty six-shooters. But there is another way of doing it, if you do not have access to a camera-car, or if the terrain is too rough for one. Set up your camera on a knoll, put on your 75mm lens and with a smooth pan follow the riders as they sweep across the landscape. This takes a steady tripod and a steady hand, but the effect is great.

The Zoomar, or the varifocal lens, permits the cameraman to use several focal lengths with only one lens. He can change focus and follow action without having to worry about an out-of-focus picture. He can bring his subject in from a long shot to a close-up without an assistant to change focus for him. This new type of lens has as many as 28 elements and is consequently an expensive lens, and in spite of its versatility it was by no means designed to take the place of other lenses, or even take the place of a dolly shot. It is a terrific lens for sports events and in similar situations where other lenses or other technical means would fail or be inferior

• See LENSES on Page 244

At left, a scene from Columbia's "The Four Poster" where a special lens was employed to obtain greater overall sharpness. Same Garutzolens was used to shoot this still, by Ted Allen. Hal Mohr, cinematographer said that the special lens has a greater area of critical focus with no falling off at the edges. Note the tremendous depth of focus between the table in the foreground, near Rex Harrison, to the night table at the door (far left) near Lili Palmer. Cinematographer Hal Mohr, at right.



# "AND WE DO THE REST!"

By L. C. STOUMAN



ONE of the most successful advertising slogans of all time was dreamed up at the turn of the last century by George Eastman to promote the sale of his new-fangled "Kodaks", together with his new flexible roll film.

"YOU PUSH THE BUTTON," the Eastman Kodak Company advertised, "AND WE DO THE REST."

One important by-product of Mr. Eastman's new flexible film base was of course to make practical the filming of motion pictures. For this emulsion-on-celluloid medium met the requirements of being able to fly through cameras and projectors at high speed and still retain its hard surface image and its dimensional stability. With the coming of motion pictures, Eastman's slogan about doing "THE REST" came to mean even more than it had with still pictures.

In the beginning of movies, most cameramen had to develop and print their own film, using cumbersome reels, tanks and hand-winding mechanisms, as well as unstandardized chemicals and uncontrollable temperatures—so that every job was a new project and a new experiment. As recently as when Robert Flaherty was making his first documentaries, movie film was frequently developed on location. Flaherty's great epic of the Eskimo, *Nanook*, was filmed in the far North, and it was processed on location by Flaherty himself, roll by roll, in primitive hand-operated reels and tanks.

Today, however, motion picture processing has become such a specialized and complicated craft—particularly in color—that only in emergency, experimental and certain military situations is film developed under field conditions. No amateur today can equal

the high and uniform quality of laboratory processing. And no individual professional can afford the massive provision equipment required for time- and temperature fine grain processing of motion picture film.

First of all, a professional lab that caters to independent professional film makers (the bigger studios have their own labs), has become much more than just a place that "processes" your film.

For one thing, professionals use more complicated materials than amateurs. In 16mm black and white, for instance they use *negative* stock instead of the amateur's *reversal* film—and therefore their film must go through the additional steps of *printing*. In 16mm color, pros also use somewhat different emulsions, usually designated, "commercial", which also

• See WE DO THE REST on page 252





The author describes a typical day in Korea and the difficulties which face newsmen who gather the news in this area.

By RUSS. DAY

SO YOU want to be a newsreel cameraman?

Well you'll have to listen to this first, and then decide if the game is worth the candle.

See these newsreels flashing before your very eyes, taken in Bombay, Paris, New York, Ankara, Johannesburg, Korea? Good aren't they? Well, just remember that there was a good man, with a camera, ready for instant action at every one of these places.

But the toughest, roughest job is making news in Korea. Just come along with me for a few minutes and I'll tell you how it is there, and how it was with me.

Seouel is the focal point for all correspondents — both wire and photo services, and it is there that the U. S. Army has taken over a small apartment building in the northern part of the city just a few block from the Capitol building of the Republic of Korea. The area around the correspondents compound is typical Far East, with a small farmer's bazaar just at the gate to the compound, and this has been encircled by barbed wire, complete with guard who is there twenty-four hours, and who demands a pass from every single one entering the area.

Inside, the compound is made up of a mess hall, Signal Corps wire, and teletype machines, a briefing hall and

billets for correspondents where meals are only 40c for the standard G.I. food.

Now that you have some of the background, let's start out with an average day. Like any other day, we must go out for a story, and we start with breakfast at 6:30 a. m. The night before you have probably visited with other correspondents and discussed the present and current news, and also talked about the 'hand-out' which is a summary of military activity and is handed out by the military every day. At this point you wonder where the best possible place would be to get something interesting and yet find something which would take you away from your friendly competitors — the newsreel boys.

Because the newsreel business is as highly competitive as any other business, an "Exclusive" is on every newsman's mind. You have a Jeep and a Korean driver assigned to you, or if you are enterprising you have bought a jeep in some manner. (This should be a story in itself).

But let's say you are going up to the front to visit a division in action. It is about 40 miles from Seouel to the front, the roads are rough and dusty, so you keep your camera near you to keep the grime and rough roads from damaging your equipment.

You pass many troops, motor pools,

• See KOREA on Page 250

# A Day with DAY in KOREA





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## TITLING

• Continued from Page 232

Sand off end, square, till it is exactly one inch to the one inch mark. You will need 8 pieces starting at ZERO and running 1. 2. 3 and upwards. Some yardsticks can be cut in half and turned over. Cut yardsticks LENGTHWISE on the line under the numbers thus removing the advertising. TWO pieces of our scale (yardstick) butted ZERO to ZERO are used for EACH of the four sides of our removable frame. These scales zero on the CENTER LINE previously transferred from the permanent frame to the removable frame after we have perfected the fit of the one into the other. The marks should be on the inside edges of our removable frame where the slots are. With some yardsticks it may be necessary to turn one scale upside down to get zero to the center line.

Scales should be glued and tacked in place just clearing the slots and given a coat of varnish. When varnished and dry, place four slotted pieces in position in the slots under the edges of the scales and connect where they cross with the carriage bolts, heads down, wing nut up. The width of the slots could prevent the bolts from turning and the wing nuts provide for easy adjustment. Slightly rounding two diagonally opposite corners after cutting to proper FULL length will facilitate entering pieces into the slots in the outer frame.

The operation of the unit is now obvious. Area marked "X" in Fig. 7 is adjustable to any size within the limits of the outer frame. It is only necessary to be sure that BOTH ends of PARALLEL pairs are on like position on the scales at EACH end. Thus we have a frame within the four bolted corners, adjustable to the size desired always centering on the exact center of the title board. We now make up one more scale to use as our straight edge for lettering—this time leaving a yardstick its full width for added strength because sooner or later you are going to lean on it. This scale is cut to length to fit into the same slots that the horizontal pair slide in and there is your straight edge. If desired two scales, butted zero to zero, centered on the vertical center line could be glued to another piece of lattice which would fit the slide slots.

It is known that titles look better if the lettering is slightly nearer the top of the picture, i.e., less space at top than at the bottom. For this reason 1 center titles horizontally  $\frac{1}{4}$ " above the actual horizontal center.

Our next step is to mount a sufficient length of yardstick scale on the side of our titler along the camera track. The zero point of this scale should be on a line with the surface

of the title board. A pointer is fastened to the camera carrier so that it rides along the scale and should be in line with the film plane; I use three pointers, each in line with the iris of its corresponding lens.

Our gadget is now complete so let us get to the "AREA OF FIELD".

We must adjust our frame according to the distance of the camera from the title board or conversely, move our camera according to a previously determined frame size. Before we can do this we will have to make up a chart showing sizes to distance figures — assuming that you do not have a rack-over or focusing viewer. A number of different methods can be used to help us make up this chart but first there are a few things to remember:

1. Regardless of the area indicated by the frame after adjusting, keep the lettering AWAY from the EDGES. This is just good movie practice. No title looks good if the lettering runs to the edges or top or bottom.

2. Remove adjustable frame before shooting.



3. Just before shooting move camera 1" closer to the title board. This will prove to be good practice too.

Our problem now is to determine (so that we can mark our chart) the actual area covered by the taking lens for various camera distances. Let us see what we can do. If the view finder on your camera, which is supposed to show the field of the taking lens is on the same plane as the lens, either to one side or above, some temporary mounting arrangement to move the camera over or down to bring the view finder into the position usually occupied by the lens, could be easily devised with a thin, but strong metal strap having holes spaced the same distance as center of lens to center of view finder. Don't spend too much time with this idea because you will only use it once.

**Parallax correctors on view finders!**  
Just remember that we have only to adjust one of our four movable frame pieces so as to be seen by the finder—then we adjust the opposite one according to the position of the first on the scale then we can adjust the op-

• See Next Page



## TITLING

posite pair remembering that height is always  $\frac{3}{4}$  of width. This will bring some camera as close as you will ever want them to your title board.

*Focusing and rack-over devices* available for some cameras do a perfect job—if you have one—but don't buy one just to use once.

*Charts and formula* can be used—remembering that after everything is set, move the camera an inch or two closer just to play it safe and test film strips do a perfect job if you can wait to see the result.

*A light and a small mirror:* This seems to be the easiest and quickest way. If your camera opens at the back so you can shine a light through the lens, you don't need the mirror (lock the shutter open or run camera). If the camera opens from the side the mirror is placed at a 45 degree angle which will throw the light through the lens.

Using the light method the procedure is simple.

Start with the adjustable frame fully open and camera at its farthest point from the title board. Move camera forward till light edges just hit inside frame edges (the procedure from here on, is the same regardless of method used). Make up a chart like this:

Pointer on Horiz. Adjust. Vert Adjust  
Carr. scale frame scale frame scale

30 inches	9 $\frac{1}{8}$	12 $\frac{1}{4}$
29		
28		
27		
26		

on down

We are only trying to illustrate the idea so these figures don't mean anything. Because of the difference in cameras and titlers you will have to make up your own figures. You will have different figures in your scale columns for each inch of camera travel. Only one figure is needed for the verticle frame and one for the horizontal frame because its mate is set on the other side of the zero point on exactly the same figure.

Continue by moving camera toward title board one inch at a time, resetting the adjustable frame size each time. Note frame adjustment on proper distance line on the chart continuing on to the closest position for your camera that you desire.

When chart is complete glue to side of titler and cover with coat of varnish.

Once your chart is made up you can forget parallax or sighting for all time. As an example, suppose you have a picture of a size to fit within the frame—put your picture in place, adjust frame to hold picture edges, place your lettering with the straight edge—and your chart will show you

where to put the camera or, the other way around, set your camera where you want it, consult chart and set your frame accordingly. Don't forget that each lens requires its own chart.

Remember, the exact center is maintained **ONLY** if both side parallels are the same distance from center points (zero) at both ends and **BOTH** end parallels should be the same distance from their zero points. In other words, one set of four ends have to read the same and the other set of four ends have to read the same, one set being different from the other set by the proportionate difference of height to width.

Always remove the adjustable frame before shooting so as to avoid reflections from varnished surfaces. The rest of the frame is painted black.

If your titler has a removable title board the adjustable frame can still be left in place and you can shoot through it.

Once you have started to make the unit described here, you will find that it is not half so complicated as it may sound at first reading.

And once you put this gadget to work you will wonder how anything could so simply solve a problem that has bothered us all for so long.

## DOLLY

• Continued from Page 224


entrance; these are just right for a dolly shot.

Sometimes a zoom shot is used for the purpose of showing, in close-up, an important document or letter which is important to the story being shot. The contents of the letter can thus be revealed to the audience by moving in with camera focused on the letter until the image fills the entire screen, in a sharp close-up.

And such innovations resulting from camera mobility are well within the realm of amateur movie production — and even the ordinary record made on film of a growing family. Actually, no elaborate equipment is needed. A child's coaster wagon or tricycle makes an acceptable camera dolly. The larger the diameter of the wheels, the better, for they tend to minimize any unevenness in the surface over which they are rolled.

Many filmers have built special equipment and camera dollies for just this purpose. Fitted with wheels of small diameter these dollies will require tracks to run upon, and these are made from simple pieces of wood. A few lengths of two-by-four's laid flat with battens nailed on top to form a track for the wheels, is one way of doing the job. Rubber tires should be used on the wheels so that slight shocks can be absorbed, as the

• See DOLLY on Page 248



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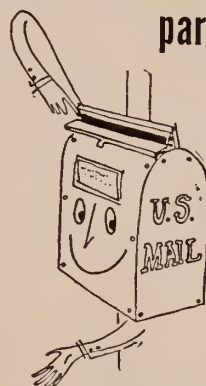
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## PROJECTION

• Continued from Page 225

line is led to the switch. The projector cord leads to one socket and an extension cord to the other leading to a floor or table lamp at a distance. A throw of the switch starts the projector and turns off the room light at the same time, and vice versa.

Fig. 4—This is a still simpler room light "control" although not automatic. An extension cord from the main current has a two or three way socket on the end. The projector plug-in is led to one side while another extension cord leading to a floor lamp leads to the other side. This cord has an off-on switch installed just a few inches from the plug and provides a ready means of turning off the room light at a distance. The projector, of course, is turned on by itself. On the subject of room lights, a low wattage lamp can be substituted for a stronger one in one of the lamps around the room and left on during the show. Often a red or green light of very low wattage left on will add to the warmth and friendliness of an amateur showing.

Fig. 5—A strip of film that has been exposed on a sharp title or finely drawn lines, can be spliced into a focusing loop. Use this to focus the projector beforehand and be all set to go. Trying to focus on a single frame as a "still" will only result in the heat of the lamp bulging the film in the gate slightly thus being out of true focus. Have your *EDITED* films all ready on a handy table nearby and as a real pleasure to your guests don't have a mass of 4-minute reels to show. At least have them spliced together on a larger reel. Also take the time to at least cut off the end perforations on each reel. A length of black leader film spliced into the film at the end will avoid that glaring white screen "fadeout"!

Fig. 6—Properly spliced film will not separate as a rule. However, it can happen and if it does, don't stop the show to make a regular splice. Have a few pieces of binding tape handy to make a temporary splice or join by pressing the loose film ends together. By winding the break onto the take-up reel, the show goes on in a few moments. Two or three pieces of the tape can be stuck to the projector base somewhere and left there until needed without impairing their sticking qualities.

Fig. 7—One of the most annoying habits of some amateurs is to rewind each film, (no matter the length) immediately after each showing. For added pleasure to your guests use this simple system. Remove the film just shown and place it in its can. The top reel now empty is used as a take-up reel and the next film shown. Use this

procedure throughout, placing each reel shown on top of the previous one. Rewinding is done in reverse order without any mixup, starting with the last reel first. Whether rewinding is done on the projector or on your rewind board, wait until after the show and guests leave. Winding the film through a soft cloth or lamb's wool pad will insure a clean film for your next show. Examine the film from time to time for oil spots. You may then need a film cleaning solution.

Fig. 8—When showing movies away from home, it is a good idea to have a box of "accessories" kept handy in the projector case. It should contain at least a spare projector lamp, two or three pipe cleaners, lens tissue, oil can and a piece of cloth, small rubber ear syringe, camel's hair brush and a lamb's wool pad. Be sure to carry an extra extension cord and an extra plug socket in case you don't know what lighting accommodations to expect. In this respect too, a small pencil flashlight may be useful if your projector does not have a pilot light.

## LENSES

• Continued from Page 239

to that of a varifocal lens. Some lenses of this type produce a picture which is sharp in the center but rather soft around the edges, others are not color corrected. It is advisable to make filter tests with any zoom lens before shooting color films.

Another innovation in the field of optics is the famous Carutzo principle of balancing, or modifying, a photographic lens. An annular lens element—a glass disc with a hole in the center—is added to the lens assembly. Some lenses will require two or more of these annular elements. This is a patented method, invented by Stephen Carutzo, and accomplishes two things: the focal depth is increased, and the definition and contrast is greatly enhanced. This added depth of focus without increasing lighting can affect economies in production by reducing number of camera set-ups. A minimum number of focusing adjustments are required, the risk of missing focus is greatly reduced and the importance of hitting exact marks by the actor is minimized.

"Cyrano de Bergerac", and "The Four Poster", "Apache Chief" and many other outstanding films were photographed with the new Carutzo lens. E. Goulden, Inc., 5746 Sunset Blvd., Hollywood, Calif., has exclusive world rights for the Carutzo lenses and is presently making them available on lease to motion picture producers.

• See Next Page



## LENSES

If we cannot have the Garutzo lens, we better take all precautions in keeping our lens in perfect focus. It is a general practice in the Hollywood studios to measure the distance from the lens to the subject with a long tape measure and then set the calibration on the lens barrel accordingly, as the accuracy of the eye cannot

which these two objects are in best focus.

The distance from the lens to the nearest plane in sharp focus, when the lens is focused at infinity, is called the *hyperfocal distance*. When a lens is focused on the hyperfocal distance, then everything from one half the hyperfocal distance to infinity will be sharp. A wise cameraman will take advantage of this fact. The hyper-

## THE McCOYS



*Relax . . . Relax . . . that was an old alarm clock!*

always be depended upon. When our subject is in sharp focus, we shall find that objects somewhat nearer and also objects a good deal farther from the camera are also sharp. The distance from the nearest to the farthest object that appear sharp is called the "depth of field". There is often confusion between the terms "depth of field" and "depth of focus." Depth of focus refers to the distance between images at the settings of the focusing scale at

focal distance increases as the focal length increases, and decreases as a smaller diaphragm setting is used.

The importance of color corrected lenses cannot be emphasized strongly enough. If you have a lens, which is NOT color corrected, you have probably noticed that some colors will be out of focus, while others were sharply defined. Every color has its own wave length (measured in Angstrom

• See Next Page

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## LENSES

• Continued from Page 245

units) and each one will pass through the lens in a difference manner, and as a result the focus point will occur at a different place for each color. When a lens is color corrected, all colors focus at the same plane, and this is of the greatest importance when shooting color film.

Practically all of the new lenses now being manufactured are *coated*, i.e.: treated with a thin transparent film, which reduces the reflectivity of the glass. If your lenses were manufactured before the advent of coated optics, they can be improved by coating to the point whereby they are on a par with many of the newer lenses now being made. The method of coating will eliminate internal flare, thus producing a longer scale of reproduction of tone.

You will notice that the color quality is true, because of the elimination of any dilution of color saturation due to stray light, which is always present to some degree in all uncoated lenses. Another advantage is the increase in light transmission. Coated surfaces lose only about one percent of the light as against four percent for uncoated surfaces. Consequently, a coated lens with four air-spaced elements (8 glass surfaces) will transmit 24 percent more light.

Present diaphragm markings are based on geometrical considerations, adopted about 50 years ago—the F/ number being equal to the focal length of the lens divided by the diameter of the effective aperture. During the last few years we have come to distrust the old F/ stop, as it does not take into account losses of light resulting from absorption, reflection and scattering. The new "T-stop" system is based entirely on light transmission of the lens, and it is becoming very popular among cameramen. Many of them are having their lenses re-calibrated with the new T-stop.

The Bell & Howell Company originated this new system, based on the principle that it is a pure measurement of the amount of light transmitted and is calibrated by an electronic measurement at the time the lens is manufactured so that the real transmission is recorded. Every lens surface causes loss of light by reflection, and a certain amount is lost by absorption by the glass itself. Certain kind of optical glass will absorb more light than others. Thus, three lenses on one turret may have three different speeds—they are not "matched" lenses. This becomes a problem when you intend to shoot a sequence of scenes using all three lenses, and, of course, you expect all

three scenes to match in exposure. The new T-stop is your answer to that problem.

Take care of your lens! Treat it as you would your own eye. It must be kept scrupulously clean, as the slightest bit of dirt will reduce light transmission. But clean it only when necessary. And then use a lens tissue—never a handkerchief—to remove the oily film resulting from finger prints, etc. A lens should never be subjected to direct sunlight, excessive heat, moisture, injurious acid fumes or any physical damage. Use a lens-cap.

As a parting word of advice—never sell American lenses short. Since the last world war, the superiority of German lens manufacturing has faded, and some of the finest lenses in the world are made right here in our own country. But them—and make the most of them!

## LETTERS

• Continued from page 215

others who want a film record of their product as seen on TV.

However, before doing so, I would like to first obtain a good legal opinion as to what my rights may be and how I would have to go about it in order not to incur any legal liabilities, since it appears to me that I would have no control over the use of a Kinescope after I sold it, except in a limited way through a release agreement (given to me by the purchaser.)

I wonder if you could get some information, in this respect from Mr. Danny Rauzer, who, according to your article, is doing similar work in Hollywood. I would also appreciate it if you could give me the name of a good legal firm, from whom I could secure such a good legal opinion.—E. S., New York.

Your request about kinescopes and the legal requirements of making these duplicates was investigated before the article was written. We are of the opinion that if the customer will sign a release, then the cameraman should be in the clear.

It might be an idea to contact William J. German in the Paramount Building in New York for a confirmation of what we have said.

Rauzer has had no trouble in this respect and the reason is probably that the TV station did not protest because they do not like to deteriorate their relationship with the sponsor.

\* \* \*

## WANTS ACCESSORY

In your August, 1949, issue, you had listed a Christ Speed Crank that would work on a 70-DF Bell & Howell.

If this concern is still in business, I would like to communicate with

• See Next Page



## LETTERS

them, because I would like to get a Speed Crank for a Bell & Howell, Model 70-DL.

Any assistance will be greatly appreciated.—Rex H. Nottingham, Anne Arbor, Mich.

The Bell & Howell Company, in Los Angeles advises that this unit can be purchased for \$13.50 at any camera store, or Bell & Howell Branch.

Sorry but we do not have the present address of the other manufacturer.

## POWER SUPPLY IN EUROPE

In the March issue of Home Movies, in the Letters section someone asked for information on electrical facilities in Europe, and your reply was incorrect.

Transformers may be used for stepping-up and stepping down AC, (alternating current) *only*. If DC (direct current) is applied to the primary of a transformer, it will very likely burn out very shortly. DC may be stepped down by means of a rheostat, but choice of the correct value may be made only when knowing the original line voltage and the reduction. DC may *not* be stepped up without complicated rotary machinery. Herewith is a list of voltages *most prevalent* at this writing throughout Europe. The line frequency is also included although the difference between 50 and 60 cycles should make little difference for silent projectors with the necessary voltage reducing mechanisms provided. Although a standard small stepdown transformer may be used for reducing the AC voltage it is more convenient to use a small auto-transformer called the "Variac", manufactured by General Radio Corp. These are available in many power-handling capacities from any electronics supply house. It is most useful to have the continuously variable feature of an auto-transformer where sound is used, particularly where there is a synchronous motor in the projector, and only "sound" or "silent" speed. I would be pleased to forward information re voltages in other parts of the world to any reader who cares to write me. — D. D. Bukley, 19 Winterton Road, Hillside Ridge, White Plains, New York.

Most prevalent power supplies found in Europe:

England and Scotland*, 230 volts DC and 230 volts AC .....	50 cycles
France, 110-115 volts AC .....	50 cycles
Belgium, 220 volts AC .....	50 cycles
Holland, 220 and 120 volts AC .....	50 cycles
Denmark, 220 volts AC .....	50 cycles
Sweden, 220 and 110 volts AC .....	50 cycles
Norway, 220-230 volts AC .....	50 cycles
Switzerland, 120 and 220 volts AC .....	50 cycles
Austria, 220 volts AC .....	50 cycles
Italy, 150 and 127 volts AC .....	40-50 cycles
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• See Next Page

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## LETTERS

• Continued from Page 247

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Lire\*, 220 volts DC and 220

volts AC .....50 cycles  
Portugal, 220 volts AC .....40-50 cycles

\*Be particularly careful in these countries  
as both AC and DC are used extensively.

Although Jack Shandler claimed that he was correct on the transformer information, we appreciate your side of the story and publish the information which you sent us herewith.

It was very kind of you to list the prevalent power supplies found in Europe and we shall reproduce this also. Many thanks.—Ed.

\* \* \*

## ERROR

I have just noticed the article by Gordon Glenn entitled "Cine-micro Photography," published in the March issue of Home Movies.

May I point out that the term cine-micro photography is completely an incorrect one and a misnomer. In what ways is it incorrect?

1. A microphotograph is "a microscopically small photograph, or is a photographic micro copy (a minute copy) of printed matter, writing, or other matter." Microphotography is "the art, science, or process of producing microphotographs, (not to be confused with photomicrography)."

2. Microphotography is a single word, not either a compound or a hyphenated word.

3. A photomicrograph is "a photograph of an image of a small object or part of an object, larger than the object itself or part of it, produced by a photomicroscope; a micrograph made by photographic means."

4. A micrograph is "a graphic or a photographic reproduction of the image of an object or part of an object, formed by a microscope of any kind. It may be a drawing of the visual image in the microscope, or may be a record made by a photomicroscope, an electron microscope, etc., on a photographic film or plate."

5. Cinephotomicrography is motion-picture photomicrography.

6. Cinephotomicrography is also a single word, not a compound or hyphenated word.

The above definitions in quotes are the newly-revised ones prepared by a group of scientific experts in this field and sent recently to Webster's Dictionary for publication in the next edition. While the definitions are newly-revised, the ideas they express have been accepted for a long time by the vast majority of scientists who know anything about the subject.

I think you will see from the above why I made the remark about "cine-micro photography" at the outset of this letter.

Enclosed are two extra copies of

this letter. I should greatly appreciate it if you would forward one to Mr. Glenn and the other to Mr. Udey at the Moody Institute in Santa Monica. —E. P. Wightman, Eastman Kodak Co.

We have given a copy of your letter to Gordon Glenn and Mr. Udey at the Moody Institute. Glenn claims that Udey insisted that "Cine-Micro Photography" was correct and that's the story.

## DOLLY

• Continued from Page 243

dolly is being moved. And the reader should remember that slight shocks are apparent even when rubber tires are used. The ideal, of course, are the balloon tires of small diameter, such as are found on wheeled toys.

*The platform of the dolly should be substantial and not give way under the weight of the camera, tripod and cameraman. If four wheels are used, the two front wheels should be fixed for accurate straight-ahead travel, and the rear wheels should be of the swivel type to permit guiding the dolly as required.*

In making dolly shots, one assistant is necessary so that he can guide and move the dolly, and sometimes a second assistant is required to change the focus of the lens as the cameraman moves forward from a medium to a close-up shot.

One amateur I know built an ingenious device which enabled him to operate the camera and change focus while filming.

Most readers can work out their own gadgets, but let us remember that the decision to use camera movement should be governed by the situation rather than the whim of using a dolly shot just for the joy of it.

There must be a sound reason for moving the camera — but when in doubt — don't move it.

But once it is tried, perhaps in a crude way with a wagon or another vehicle, the writer is certain that the amateur will succumb and never quite be the same again — unless he uses a dolly shot once in a while.

Readers are invited to send their films for review to HOME MOVIES, where a panel of judges will screen, rate, and criticize all films submitted. A film leader, with the rating awarded will be sent to each amateur whose film has been published and reviewed by HOME MOVIES. Others will receive a personal criticism by mail. The one star rating indicates an "average" award — two stars, "good" — three stars, "very good" — and four stars, "excellent."



# MAMA

• Continued from Page 225

family auto must be shown, and some of the current modern appliances. Pictures of him at the airport will include planes that will be as obsolete as the old double wing jobs of World War I days are today, when he is old.

Think of the things that are going to change. If you want to know what has changed in the past, take a stroll through any museum. The very things you see there that are different from the things we use today are the same things that will be entirely different in the future. We are the most progressive nation on the earth, and changing faster today than our ancestors ever dreamed possible. I don't mean for you to take still life movies of these things, but to use them as the background against which your child's activities take place.

Let's look at the possibilities we have for recording our child's memories year by year.

The first year. This is a good time to get a record of the family, brothers, sisters, uncles, aunts, grandparents, etc. Get a good record of your home, he might not recognize it when



he is 21. Furniture is changing. Have you taken a good look around in a used furniture store lately? Have you noticed things there that were in style when you were a child? Remember when you were a baby, when mother put you to bed she took the kerosene lamp out with her as she went into the next room? Get good pictures of baby, but since he isn't doing much anyway, get the family doing things with him.

The second year—Your child's toys are so very different than yours were. Think of the changes that have taken place in dolls that you can remember just in your own lifetime. Surely they will change greatly in the future. This is the active toy-playing age, and good pictures of him and his toys will reward both of you with many pleasant memory hours in the future.

The third year—He will have begun to develop an imagination, and you can get pictures of your children

playing house, having tea parties, playing cowboys and Indians or Space Patrol, or building castles in the sand or roads for his cars to run on.

The fourth year—His sense of "let's pretend" is developing to a fine degree. Group play becomes more important, and pictures of nursery school or pre-school groups give a fine record of his playmates. How about giving your little girl some of mother's old clothes, jewelry, hats, and shoes to dress up in and photographing the succession of events. They can make boats, houses, airplanes, autos, almost anything out of old cardboard boxes. Why not get some of this activity down on film?

The fifth year—Picture that first step into the big world—the first day at school, his reluctant parting with mother, and her reaction.

The sixth and seventh year—The smart alecky age. Get some of the smart alecky tricks down on film for a good laugh later. Children begin to be creative, dramatic and very imaginative at this age. They could be pictured playing with toys for construction, puppets, sewing, wood working, and chemical sets. There are endless possibilities for stories relating to these activities.

Eighth to the tenth year—The gang age begins. They join clubs, play on teams, segregate themselves by sexes. How about a snowball fight including the building the forts, or a tree house and the gang activities centered about it, or the local sandlot baseball games.

Eleven into the teens is a marvelous age for taking movies. By now they can take direction, enjoy acting and can put on their own plays with you acting only as the photographer and director. Get a story of them putting on their own play from the first hand-scrawled notices on trees to selling tickets, taking them opening night, etc., in addition to filming the entire play. Maybe they'd like to have a punch or lemonade stand at the local fair, parade, or civic activity. It's a good filming project and should be lots of fun.

A word about preserving these precious films for the years to come. As you know, your Kodachrome is likely to fade, become brittle and deteriorate with the years. There is now a new product on the market to care for your film which softens it slightly and protects it from scratching, warping, and protects it from moisture. It is easily applied with a soft cloth as you run the film through the rewinds, let it set 24 hours or longer, then wipe off. It also cleans the film as you process it. The mixture is inflammable, so should be applied in an airy room away from fire.

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## SUZY

• Continued from Page 237

"I would say that once you have decided to make an educational picture, the basic thing would be to find out what your subject must be: then do a thorough job of research", said Sy Wexler of Wexler-Churchill Productions.

"The idea for 'Reading with Suzy' came from a very unexpected source in the person of Esther Schenk, a primary teacher in Ontario, California, who dropped into our office one day and suggested that we do a film for primary classes," he explained.

"Without her, the vast amount of research would have been an impossible job for us — and I doubt whether the film would ever have been made.

And that makes sense too. Miss Schenk has been watching and teaching six-year olds and has sensed the factors which present difficulties to the learning student and also those factors which contribute to success. But there were tons of material available on how to teach a first-grader and the consideration of this data was a monumental work in itself.

"It seemed to me that the mastery of a small book would be much more interesting if the material could be identified and tied into the experience of the child. The smallness of the book and other factors of control would eliminate many of the difficulties. And if the vocabulary of the small book was carefully chosen, it could also be a well-integrated and helpful part in reading ability", she said.

Churchill-Wexler were immediately interested, and why not? Here was Miss Schenk with a solid background of experience which eliminated the need for back-breaking research — in fact, she was a guarantee that the film would be a success because she knew what would be most acceptable to the children.

So they went to work, and this film, in our estimation, is a conclusive example of what can be done when every phase is supervised by an expert.

"The first response from my pupils was some sort of vindication of my belief in the idea," said Miss Schenk. "It was a complete success because the children entered wholeheartedly into the spirit of the story.

"When I asked them how they knew what to say when they saw the movie, they replied, 'because we SAW it'", she said.

She is referring of course, to the letters superimposed on the film, with each word dealing directly with the action taking place at that particular moment.

And she was vindicated in other

ways because the Psychology Department of Temple University reacted very favorable, according to letters which we have seen in the files of Churchill-Wexler Productions. The San Francisco State College said that the humor in the film was aimed accurately to the first grade level. But best of all, is the overwhelming approval from all first grade teachers who have seen the film.

To sum it up, Church-Wexler have produced a winner — and it would have been much more difficult without an expert, in the person of Miss Schenk.

Asked about educational films in general Sy Wexler said that the best opportunities exist in the first, second, and third grades. In other words, films made for children on this level have a better chance for success, than adult educational films, or those made for high school students.

And Wexler should know what he is talking about.

Both he and his partner, Churchill, have made all kinds of films, in addition to the educational series in which they are now involved. "Dad Minds the Baby" was sold to Warner Bros., and "Spare Time in the Army" was made for Columbia pictures who released it in 35mm for theatre use.

"Reading with Suzy" was shot in six days, using a Mitchell 16mm camera. The photography is straightforward, with no tricks or gimmicks. The idea is pounded home, and we felt the impact of the words, even when we saw it with no children in attendance.

The film is simplicity in a complete package, and perhaps that is why it has been accepted so enthusiastically by all the children who have seen it.

## KOREA

• Continued from Page 241

gas dumps, ammo dumps and as you get nearer to the front the countryside becomes more deserted and you see small clusters of GI's doing all sorts of work. Between Seouel and the front there are at least three or four check points where you must stop and show your pass. Your destination is the Public Information Officer of the division you are to visit. You inquire from the M.P. at the road block for directions to the Division H.Q., and by now it is roughly eight or nine o'clock in the morning and you have not shot a foot of film yet.

You arrive at the Division H.Q. and find the P.I.O., talk with him for awhile, and find out what action is taking place or (if security permits) what is about to take place. You leave your own jeep at H.Q. and take a division jeep with a driver that knows

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## KOREA

the terrain and just where the Communists are located. You put on your tin hat and start over the back roads to the front. After about thirty minutes you arrive to the point where it is no longer safe to drive. So you must walk the rest of the way.

You are now at the place where you will shoot your days' film. It looks just about like all the war you have seen before in Europe and the Pacific. The point is, to make some sort of a story that will be interesting to the people back home. You must try for human interest stuff and also some combat scenes that will not seem staged. Your editors have seen millions of feet of film of this kind of stuff so it is nothing new to them. And you can't kid them.

You whip out the Eyemo or Bell and Howell, and look for an interesting shot to tie together all the rest of the footage.

Then you concentrate on the story. Let's just say the GI's have built a cable lift from the bottom of the mountain to the top of the lookout post. All sorts of things come down and go up on the cable platform, but there is not much action going on in this sector right now, because the war is fought at night. You look at the cable lift and decide to make a little story on what the troops send up and down this cable lift today. Your first shot is a wide angle shot of the lift with the platform going up-hill.

Then you move in for a close-up of the soldier operating the motor. I asked the P.I.O. just what they would send up on this and he told me they moved such things as rations, ammo, hot coffee, and officers. The next shot would be a descriptive one of soldiers loading the lift, then mounting the thing itself in order to make an aerial shot. Then you get to the top and show some of the soldiers unloading the lift and walking to the outpost.

You have now just about completed your story with the exception of a few close-up shots of soldiers eating and looking out over a bunker. You have shot all this with about two hundred feet of film and when it is seen on the screen, the whole thing will probably run about 50 or 60 seconds, and some editor will say that this is a typical day at the front. It will give the viewer just a small cross section of what is going on. Then you finish your close-ups and start back for the Division H.Q. for your own jeep.

It is now about four o'clock in the afternoon and about four thirty in the afternoon, the Commies start to throw in the afternoon mail, so a lookout post is not a good place to dally. You reach your own jeep and your Korean driver, and say good-bye to the P.I.O.

officer and start out for Seouel and the correspondents billets. You notice that the road back has a little more traffic on it now and the truck headlights are burning their blackout lights, and driving along a dark Korean road with blackout lights is a most glum experience.

You return to Seouel and pass the gate into the correspondents compound. The first thing you must do is to get your film off on the first plane. The Army has set up a daily air service to Tokyo with a mail pouch for film and copy. You try to make the mail pouch as it leaves the billets at 7 p. m. You have to can the film, and wrap and write the caption sheets. Then you are ready to pick the minds of the other correspondents and newsreel boys to find out what they shot and what they expect to happen. This is the usual procedure at bull-sessions and some very startling ideas come out of these sessions. There is an old saying, "Get it first, but first con-



fuse it." This is of course a misnomer but it surely fits the bill more often than not. The real hard news is of course hard to confuse, but when news is slow we have to resort to 'think pieces' and this is where there is a wide variance in the truth and the half-truth. Even the cameraman can make something seem real which are only half real.

It is at these sessions that the correspondents put forward ideas that seem logical and then elaborate on them and make them sound real, when actually it is only wishful thinking. I have seen the time that the newsreel boys would take such an idea and go out the next day and turn that idea into a reality. This is of course colored reporting but it is also bread and butter. So if you should see something that appears very startling and has not had a great play in all the reels and wire services, just put it down to a dull news day where the cameraman had to go out and get something on film for his editors.

What I am about to say now is not complimentary to some of our services and Allies. As you know, a newsreel

cameraman must fly, drive, and live with all the forces fighting in Korea. A cameraman must take the very first available transportation to get to a story. I am thinking of the time of the incident on Koji Island when Gen. Dodd was held prisoner by the POW'S.

This was a big story and all the services were covering it. The Army had put out a directive that no correspondent could go to Koji Island, and that the General would be flown back to Seouel and we could get our pictures there. Several days passed, and the Army kept stalling in letting us go to Koji to get some pictures, or fly the General back to Seouel, and of course, everyone put in protests to the Army. Then one morning the P.O.I. said that the Air Force was scheduling a plane for Koji Island and all the correspondents would be permitted to fly to Pusan and interview the General there.

Next morning we were loaded into an Air Force C-47 plane at the air port in Seouel, and started out for Pusan. About half way there the captain flying the plane said we would set down about half way to Pusan because the plane had developed engine trouble. There were about 30 of us on the plane and we were unloaded at an air strip in Central Korea, with no transportation back to Seouel. They told us that it would take many hours before a plane could arrive to take us back to Seouel.

The consensus of opinion of the party was that the Army and Air Force had taken us on a joy-ride just to keep us busy while they did what they wanted with the General.

Each correspondent realized that precious time was being lost, and that the story was developing at every minute. Here we were marooned in Central Korea while many miles away the big story was breaking. So what does one do in a situation like this? You go to the Control Tower and find out if there is any kind of a plane going back to Seouel. We find out that a Greek C-47 is deadheading back to Seouel.

You must have orders written by the Air Command to ride on any service plane, and we had orders but on this particular flight, which was designated as a 'Press Flight', the Army did not issue written orders.

We found the Greek crew most amiable and ready to take us back to Seouel, but if you have ever flown with a Greek pilot you will readily understand what I am about to say, and I have flown with the Greek Air Lines in Greece and they have a reputation that is known world wide.

We took off in an overcast that resembled pea soup.

• See Next Page



## PROFESSIONAL

• Continued from Page 231

take to shoot a live-action commercial: and with a good north light and sharp pencils, often a day sooner.

Putting together a motion picture is a complex operation. Something like baking a seven-layer cake. Lots of ingredients, and everyone wants to be the cook. Picture-making has reached a highly skilled level, and animation is only one of the complex specializations.

When to use animation is important. Each of us has seen live commercials that would have been better in animation and vice versa.

One important reason for using animation is the speed by which we can get an idea across. We can point out an object with arrows, circle it, or zoom it into the foreground and make it fairly twinkle.

We can go out of this world. We don't build sets, we draw them, and we can go into any sort of fantasy with a pencil. Our characters are indestructible, and can walk on their heads as well as their feet without doubles or stunt men. We can make a bottle of hair lotion act, and talk, and turn into a kangaroo eating spaghetti faster than you can say "third dimension." We can slice the world in half or drain the oceans dry. We can go inside of a motor while it's running and watch it work, or out in space to examine a star.

While there are many things we can do with drawings and animation, there are also many things we cannot do as well as live action. We must know when not to animate. An animated love scene, for example, would probably have all the tenderness of a dried codfish. Animation of human characters, not cartooned, does not come off too well. Animation is usually most effective when it's fast. Animation "reads" faster than live action and allows us to pack a scene with laughs or selling material.

Animation has certain inherent limitations, too. We are limited in changing perspective in a background, since the background itself is a drawing on a flat plane. Moving overlays will help, but we cannot dolly down a street without animating the whole background. We are limited in showing textures that move, unless we can move the texture itself and without drawing it each frame. Animation of lettering is unwise unless it moves fast. Humans and many real objects must be simplified or cartooned. Effects such as water, smoke, and wind in a wheatfield often get expensive.

However, we can get either closer or farther away from an object than the live camera, and on occasion even see both the inside and outside of an object at the same time. That's a good trick.

## KOREA

• Continued from Page 251

We got airborne over the air port somehow, and we flew. I swear, only 50 feet from the ground, I could see the outhouses of the farms, then a hill came over the horizon, and up we would go and when we missed it, thank God! Down we would go again to the deck. I will admit I am nothing of an air enthusiast, and know little about planes, but even to the ignorant the plane was only flying because the fans were turning.

We landed by the grace of God, on the runway, and the Greek crew came out of the forward compartment smiling as though nothing irregular had happened. We finally got to interview Gen. Dodd, which is another story, took our equipment off the plane, and went back to the correspondents billets.

This has been just one ordinary day in the life of a cameraman covering the Korean War. This excluded the Big Stories where something really exciting happens. Is it fun, is it worthwhile, and it is something that will get into your blood. You will forsake home, family and loved ones to follow it. I have seen many newsmen risk their necks to get a story on film so the American public can see just what is happening on the news fronts of the world.

Still want to be a newsreel man? O. K. but remember that you asked for it!

## WE DO THE REST

• Continued from Page 240

require printing procedures. And of course all 35mm film work is professional — for almost all theatrical and television films are still made on this large size film. Moreover, in professional lab practice, all this developing and printing has to be done to controllable standards of exactitude, so that the photographer can work personally with the lab technicians for specialized results.

For example, this writer once was shooting a sequence about the running away of a terror-stricken girl (in Arch Oboler's "Five", a Columbia feature) and wanted the photographic quality to have a harsh extra-contrasty effect to help the mood of terror. After consultation with the lab, and after running a trial and error test, this effect was achieved by underexposing each scene about half a stop and then having the lab *overdevelop the film* by exactly 40%. This unusual procedure had the effect of squeezing out some of the middle grays and accenting the harsh black and white contrast of the scene.

Because of the need for such specialized services and the increasing complexity of the processing involved,

the film laboratory, like film production itself, has concentrated more and more in specific areas. In the United States, the larger independent film laboratories have mainly concentrated in Hollywood, with additional lesser facilities available in New York and other cities.

Here are a few more of the services such modern labs offer the busy professional, whether he is making a feature film in 3-D color, or a five minute educational film for children in 16mm black and white. Also, some average prices.

16mm negative developing (not included in cost of film, as in case of amateur reversal stock) runs around two and a half cents a foot, and a print from the negatives comes to three and a half cents a foot. 35mm black and white negative costs, oddly, slightly less to develop, but about four and a half cents per foot to print.

Color printing from 16mm color original costs about a dime a foot. Composite "A & B" printing from color original (a system whereby fades and dissolves can be introduced) costs about fifteen cents a foot.

Aside from this basic bread-and-butter work of processing and printing, the bigger and better labs offer, for a price, many useful additional services.

*Latensification*, for instance, is a process for increasing your emulsion speed (on black and white only) by as much as two full F stops *after you have finished your shooting*. This means your badly underexposed footage can be saved, and you can plan to shoot under conditions of such poor light that you would previously have rejected the setup as impossible. This laboratory magic consists of raising the exposure threshold of the latent image by exposing it for a short time before development to a very weak "fogging" light. It costs only about a cent and a half per 35mm foot.

*Timing control* is one of the big pluses of modern film lab practice. This means that each scene in your final print is individually graded for printing light intensity, so that slight variations in exposure are evened out into a smooth-flowing professional tonality. Costs for this service vary. In Many labs a very cheap "workprint" (for editing purposes only) can be had without timing; it's usually called a "one-light print." "A & B" prints and "composite" (sound and picture) prints usually are timed carefully, with each scene being judged for its proper light intensity. The head timer in a lab is one of the highest paid of all the lab technicians, and he deserves what he earns. For his timing work is one of the main differences in screen quality between the evened-out tonality of a professional film and the eye-jarring



darks and brights of an amateur effort.

Modern labs can also supply on their premises such services as negative cutting (from your workprint, by the hour), blooming (of splices in the sound track), vault storage (fireproof storage of your negative or original), edge numbering, ceelizing, packing and shipping. They can also rent you, on their premises, such facilities as editing rooms (around \$25 a week), moviolas (\$25 a week), and can furnish projection service in a comfortable small theater for something under ten dollars an hour.

Other available services include polishing and preserving treatments for "green" (fresh) film. These treatments go under such names and trade marks as waxing, Vaporating, Peerlessing and Vitalizing, and cost about fifty cents a reel or more. Some of the better labs include a waxing or preserving process as the last stage of their processing procedure, and charge nothing extra for it.

Labs will sell you leader films (academy, frameline, sync, clear or black), grease pencils, and white cotton editor's gloves. Empty film cans, packing boxes and wrapping paper can often be had for free.

Through sad past experience, film labs generally require you do business on a strictly C.O.D. basis until you have set up an account with their business department. On the other hand — it being to the interest of the labs that they operate with a high volume level — there have been cases, and frequent too, when large independent film labs have helped the financing of promising film projects by actually deferring all or part of the laboratory costs till the film was finished and the producer was able to raise money on the finished picture.

Let us not count on that, though. If, after pushing "THE BUTTON," we come with money in hand, or with a very good bank balance, the labs will lefficiently and professionally "DO THE REST!"

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News of your activities are of vital interest to all readers of the "Professional Cine Photographer" section. Releases covering current productions are welcome by this column, will be reproduced on these pages. Please limit information to one page and include a description of the name of the film, subject covered, black and white or color, length, name of sponsor or advertiser. "Professional Cine Photographer" is interested in all commercial film activity in the United States, Canada, South America, Europe and Asia.

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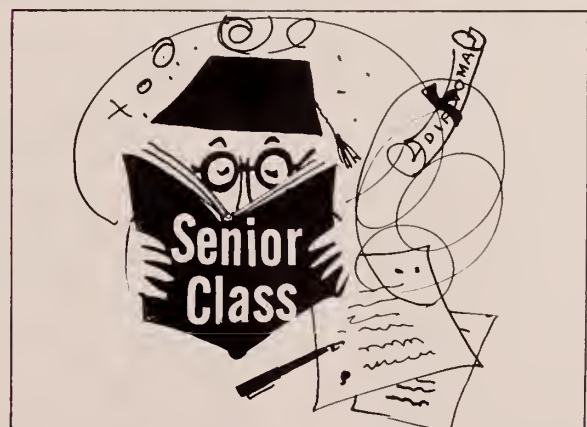
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HOLLYWOOD'S MAGAZINE FOR

8 MM AND 16 MM

# Home Movies

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professional CINE PHOTOGRAPHER

JULY 1953

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35 CENTS





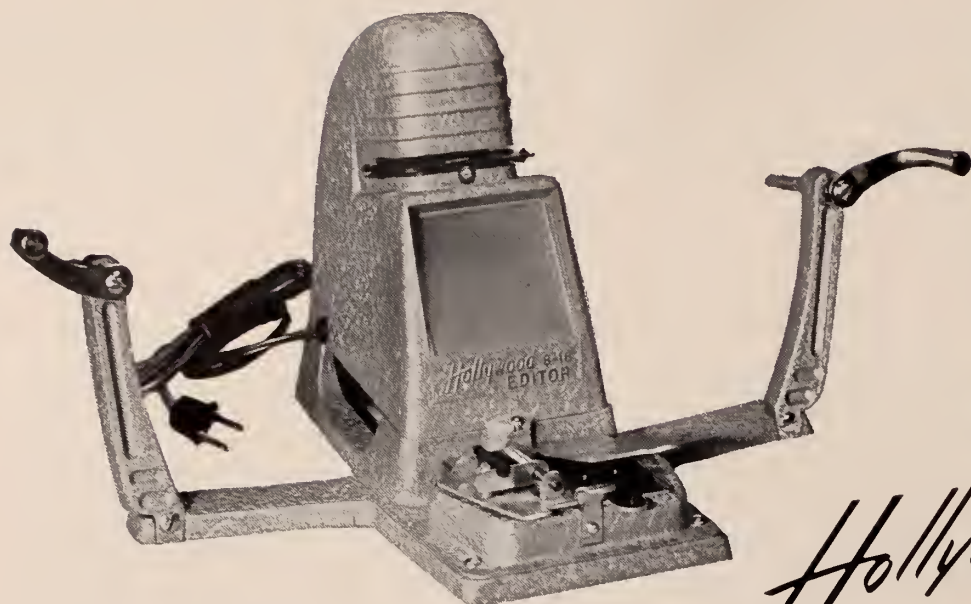
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**8-16mm Editor**



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Street \_\_\_\_\_ City \_\_\_\_\_

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Movie-time*

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# Home Movies

HOLLYWOOD'S MAGAZINE FOR THE  
8mm AND 16mm AMATEUR  
and

## professional CINE PHOTOGRAPHER

Vol. XX

CONTENTS FOR JULY, 1953

No. 7

### articles — home movies

TWO SHORT SCRIPTS—By A. M. Lawrence . . . . .	262
FOTO FUN IN SAN FRANCISCO—By Chas. Anderson . . . . .	268
ALLIES IN BLUNDERLAND—By Karl Kohler . . . . .	269
SOUND STUDIO ON WHEELS—By Herbert H. Reech . . . . .	270
MOVIE QUIZ—By Joe Reimer . . . . .	271
PROJECTION BOOTH—By L. W. Burt . . . . .	271
SYNCHRO.-SOUND—By David C. Brecht . . . . .	272
VACATION CAN BE FUN . . . . .	277

COVER PHOTO—By C. P. Allen

### articles — Cine Photographer

SPECIAL CAMERA EFFECTS—By Leonard Clairmont . . . . .	281
"THE STREET"—By Henry Ushijima . . . . .	282
"EAST TO SKID ROW"—By Leon Vickman . . . . .	283
PROFESSIONAL MAKES INDUSTRIAL FILM— By Joe Burnham . . . . .	284
LOW COST 16MM SUBJECTS—By Jerome Eddy . . . . .	285
PROFESSIONAL ANIMATION . . . . .	295

### departments

CLUB NEWS . . . . .	263
CINE WORKSHOP . . . . .	264
MOVIE MAGIC . . . . .	264
MOVIE IDEAS . . . . .	266
LET'S GO SHOPPING . . . . .	274
16MM PROGRAM FILMS . . . . .	280
FILM LIBRARIES . . . . .	297
CLASSIFIED ADVERTISING . . . . .	298
TIMELY TITLES—By Marion Kyle . . . . .	299

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Associate Editor:  
L. L. ROWE

CHARLES J. VER HALEN  
Publisher

Art Director: JOE WALL  
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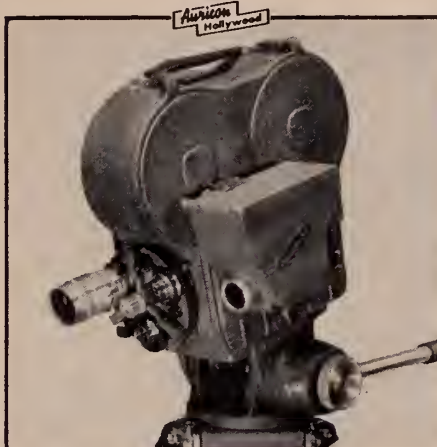


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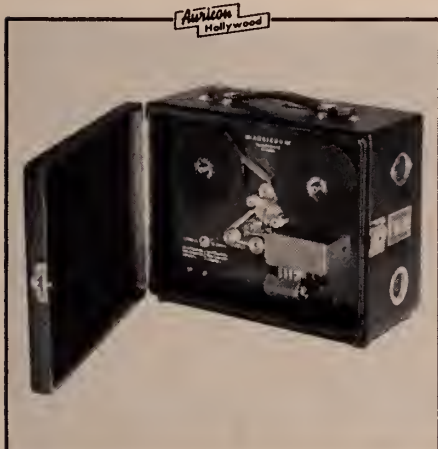
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### Shoot Better COLOR...Easier!

You'll like the new G-E Mascot meter. Tells instantly how to set your camera for color movies, slides, stereo. Pays for itself in film and pictures saved. Easy to read as a watch. See it at your photo dealer's . . . \$15.95\*

General Electric, Schenectady, N.Y. \*Fair traded 606-135

THE NEW  
**MASCOT**



**GENERAL ELECTRIC**

## 2 SHORT SCRIPTS...

### Vacation Bound

This drama may be shot on a single roll of film.

1. M. S. A car, with a light trailer, comes to a stop at a service station.
2. C.U. Mr. Brady giving directions to the attendant.
3. C.U. Mrs. Brady tries to pacify her crying child.
4. C.U. Title: "I know you're tired—we'll stop at Cozyrest soon."
5. C.U. Mr. Brady begs the child to be patient.
6. C.U. Mrs. Brady calls attention to a sign.
7. C.U. Sign: Cozyrest Cabins — 100 Miles.
8. C.U. Mr. Brady shakes his head.
9. C.U. Title: "Too far — we can't make it!"
10. C.U. Mrs. Brady disagrees. She shows him a travel folder.
11. C.U. Pictures of palatial Cozyrest Cabins.
12. C.P. Mr. Brady, unimpressed, nevertheless says nothing and continues driving.

FADE OUT

FADE IN

13. M.S. The Brady car, in trouble, comes to a stop.
14. C.U. Flat tire.
15. C.U. Brady curses his luck. Mrs. Brady reproves him.
16. C.U. The child still crying.
17. C.U. Mr. Brady speaks angrily.
18. C.U. Title: "We'd better camp right here!"
19. C.U. Mrs. Brady points out a sign.
20. C.U. Sign: Cozyrest Cabins — 25 Miles.

FADE OUT

FADE IN

21. M.S. The car is on its way again.
22. M.S. The car pulls up to Cozyrest Cabins.
23. C.U. Sign: Cozyrest Cabins — No Vacancy.
24. M.S. Mr. Brady throws his hat on the ground and stomps it in the dust.

### Turnabout

This short comedy may be filmed on 25 feet of 8mm or 50 feet of 16mm.

1. L. S. Hospital grounds.
2. M.S. Sign: "Hospital."
3. M.S. Melvin is an accident victim and is in a hospital bed with his arm and scalp bandaged.
4. C.U. By some exertion he manages to ring for the nurse.
5. M.S. Marie, an attractive nurse, enters and adjusts the bed to make him more comfortable.
6. C.U. Melvin thanks her profusely.
7. C.U. Title: "How can I ever repay you?"
8. C.U. Marie smiles.

FADE OUT

FADE IN

9. M.S. Melvin, greatly improved is being wheeled in the hospital garden by Marie. She stops near a bench and sits down.
10. C.U. Marie begins reading some poems to him.
11. C.U. Melvin, interested, asks for the book and begins reading, then to her. He stops suddenly.
12. C.U. Title: "Before we go — I've a surprise for you!"

13. C.U. Melvin reaches into his pocket and brings out a ring and puts it on her finger. Marie appears very happy and there is an amorous fade-out.

FADE OUT

FADE IN

14. M.S. Melvin and Marie are the principals in a wedding ceremony.
15. C.U. Minister.
16. C.U. Melvin, somewhat frightened.
17. C.U. Marie, the blushing bride.

FADE OUT

FADE IN

18. Title: A Year Later.
19. M.S. The Newlywed's residence.
20. C.U. Alarm clock at 10 a. m.
21. M.S. Bedroom. Marie, her hair in curlers, is sitting up in bed reading the funnies.
22. C.U. Melvin, dressed in a chef's outfit is bringing her breakfast on a tray.
23. C.U. Marie samples the coffee. She speaks.
24. C.U. Title: "I think your coffee is getting better!"
25. C.U. Melvin, the dutiful husband, smiles sadly—"How can I ever repay you?"



# CLUB NEWS

## MOVIE MAGIC SERIES

Beginning with this issue, (page 264, 266, & 292) HOME MOVIES begins a series of articles on movie magic and movie tricks and gadgets. While there are scores of accessory items which the movie maker can buy and use, it is also true that many of these can be made by the cameraman himself. Watch the pages of Home Movies for this new series; then clip and file each article for future reference. (James Randolph).

**NEW ZEALAND**—Otago Cine Photographic Club, in Dunedin, N. Z., report that their Four Minute Film Competition has just been completed, with the following places awarded to competing members:

In the 8mm class — E. A. Fort, first; F. W. Lambert, second, and Lambert again, third. The three winners in the 16mm division were G. W. Ferens, first; R. Mitchell, second, and Dr. A. Bell, third.

**PHILADELPHIA**—The Philadelphia Cine Club held their last meeting in the Little Theatre where the film "Taj Mahal" was shown, along with "Cypress Gardens", 16mm color by Milton Crawl, and "Cine Septet", 16mm color by William E. Gard.

## WANTED 1937 CASTLE English Coronation

release in 16mm sound.

give details of film's condition and price wanted. J. A. BOWMAN, 140 West Ontario Street, Chicago 10, Ill.

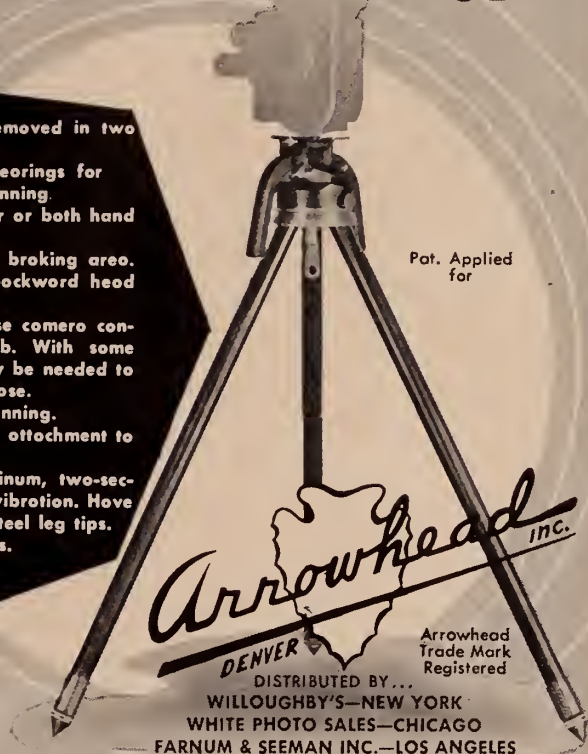
**SAN FRANCISCO**—Westwood Movie Club announces that Othel G. Goff, was a contest winner in the Northern California Council of Amateur Movie Clubs annual "Filming for Fun" contest. Goff's picture, "Sierra Summer" was selected by a panel of New York judges as one of the six best home movies filmed by members of Northern California movie clubs, and won the grand award by acclamation of audiences viewing the pictures as shown by clubs belonging to the Council. Milton Daley of Sacramento was second with "Yellowstone" and Donovan Smith of El Cerrito placed third with "A Problem in Division".

**CALGARY, CANADA**—Amateur Motion picture club report that their last meeting was held at the Sharon Lutheran Church Hall, June 15. "Stampede" and "African Adventure", 16mm sound, color films were shown.

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# THE CINE WORKSHOP

## TITLES ON GLASS

Here's a method for making interesting titles with a moving back-



ground. The title is lettered on a piece of glass held on a stand, (see sketch) and photographed. The result is a full screen title with moving action at the same time. Another way to produce a unique effect is to letter the title with the same show-card colors (water soluble) but this time use light paint on a black surface and expose about 2 feet. Wind back the film to original position and then expose the ordinary way. Result: action plus a good title. Remember to cut exposure lettering by  $\frac{1}{2}$  stop.

## IT'S IN THE BAG

The increasing tendency for the average amateur to do more and more editing on his films continually brings



up the problem of editorial equipment that is within reach of the budget of the fellow who exposes footage for pleasure.

One method of converting the family grocery basket (or laundry basket) into an editorial film basket is

here illustrated. Basically it consists of a strip of wood into which has been driven a row of many small nails whose heads have been nipped off with a pair of pliers. Another shorter piece of wood with the aid of a bolt and wing nut will clamp the nail filled strip to the back or handle of the grocery basket. During breakdown stage of editing, the head end of each scene can be (by means of the perforations) slipped over the small nails on the strip and lined up in the order that it is desired to splice them into

the finished reel. An old sheet or some other lint free material should be laid into the basket to prevent possible scratches.

Furthermore as the wing nut clamp arrangement makes for easily removing the strips of wood, it does not tie up the family shopping basket for more than a few hours at a time.

It is amazing how much time this method of arranging ones editorial work saves over that of trying to keep each scene individually rolled up until it is ready to be spliced in.

## MOVIE MAGIC

### PART I

### FOREWORD

Technically speaking, the best films are made in Hollywood by Hollywood technicians who have used their ingenuity to supplement and improve the excellent tools they use every day. Without the extra gadgets and the inspired camera tricks, the motion picture industry would be a staid and dull form of entertainment. But the ingenious spirit of gadgetry thrives today, both in the studios and amongst the millions of home movie makers; thus, motion pictures as an art and as a business continues to grow in scope because new techniques and new ways of doing a routine job are constantly being evolved by amateur and professional cinematographers.

**Movie gadgeteering is not** confined to one particular class or group. It seems to be as interesting and profitable to the man with the most expensive deluxe outfit, as to the tyro with the cheapest movie camera. And there's a good reason for that too. No matter how complete a camera or projector may seem at first, its owner will always find it lacking in some way or another. He may want to use the viewfinder in some specific way; or he may want to hold it just so, or use the diaphragm in some new fashion — but he can't unless he adds a little something here and there to make it work as he wishes it to work. So he builds a gadget to improve the equipment to his own tastes.

Although camera equipment as used in the studios, would seem to be the ultimate in cinema perfection, it is not perfect in itself. Visit any set and see positive evidence that the professional practices gadgeteering as extensively as his humble brother with the 8mm and 16mm camera.

**Sometimes professional gadgets** are exquisite examples of precision machine-shop work. Sometimes these gadgets are hasty improvisations of scrap wood, metal and cardboard — held together with sticky tape. But they always work, and they adapt the camera more perfectly to the individual requirements of the cameraman and his shot. Like the amateur, the professional is proud of his gadget-making and the work he can do with the various gimmicks he has discovered.

Tricks and gadgets described in this book were developed by scores of HOME MOVIES readers, who made them in order to solve specific problems in their own movie-making. They were sent along to the editors so that they might help others who encounter similar problems. Some ideas were elaborate and spectacular — others almost absurdly simple. But they all have one thing in common: they work. And they make movie-making a more fascinating hobby, because they produce better pictures, and less heartaches — with less effort.

### SINGLE EIGHT ADAPTER

Owners of double-8 cameras who wish to use single 8mm film may



## TITLE STAND

If you are a still camera fan as well as a movie maker and your enlarger is of the type where the head and lamphouse is held to the post support by a metal rod and can be removed, the post can be easily adapted as a title stand. Many enlargers are fitted to the post in this manner, especially those that can be turned for horizontal projection.

Get a short pipe nipple, 3 or 4 inches and as close to the diameter size of the rod on the head as possible, usually  $\frac{3}{8}$  or  $\frac{1}{4}$  inch pipe. Also get a cap to fit, drill and tap a  $\frac{1}{4}$  - 20 inch hole in it and turn down a short bolt from the inside. The cap is then

tightly turned on the pipe. The pipe adapter is merely turned into the camera tripod socket, and the whole unit, camera and all, then slipped into the post support and tightened with its knob.

## WALKING ON CLOUDS

**Want to make your subject seem to be walking on a beautiful cloud?** Here's how. Shooting directly at the sky, and using a deep yellow filter, expose a few feet in the camera. Then, wind back film to original position and photograph your subject which must stand in front of white background. Finished effect is of subject walking or standing on a cloud.

### HOLLYWOOD MOVIE MAGIC

do so without having a special gate installed in their cameras to accommodate the half-width film. The only additional expense is the purchase of the necessary single-8 camera spools.

Thread your camera in the usual way with single-8 film and with a single-8 spool on the take-up spindle. Make sure that the intermittent claw engages the perforation of the film.

Then take a piece of single-8 film about three inches long, and fold back sharply at about  $\frac{1}{4}$ -inch at either end. Place this strip in the gate alongside the film already threaded through. Before closing the cover, start the camera motor to make sure the film will run through the mechanism smoothly.

## CAMERA CASE FOR 8mm CAMERA

A simple case that is sturdy, yet inexpensive can be made with a few tools in a short space of time. This one will accommodate the Filmo, Keystone, Revere and others of the same approximate shape. The sides of the case are made of two pieces of  $\frac{1}{4}$ " veneer, cut to fit the camera. The leather is cut from a strip of leather belting, and is fastened to the sides by means of small brass pins. The flap is made separately, skived and sewed to the main body in order to form a hinge. The case is finished off by a dome fastener, obtainable from any hardware store.

The bottom of the case with a wooden block, (shaped to fit) through which a  $\frac{1}{4}$ " machine screw passes to engage the camera's tripod socket, and modifying the size of the hinged top opening, a

smart ever-ready case can be made.

The inside of the case should be lined with plush or velvet to protect the camera. Two buckles are attached to either side of the case to take a hand-carrying strap, or a shoulder strap.

The camera will fit into the case right side up, and an opening should be cut in one side of the case. Cover the opening with a disc of leather, held in place at one side with a leather hinge, and on the other with a dome fastener. One dollar is tops for all materials needed.

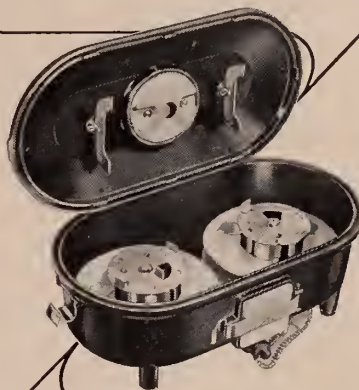
## CABLE RELEASE

A remote control of the cable-release type, especially suited to the Victor and Filmo 70 cameras, consists of a hollow replacement handle for the tripods' tilthead. At the end of the handle-grip is a push button which, when operated by the thumb, controls the camera's release button through a flexible cable. The push-button actuates the motor-release button by means of a piano-wire which runs through the hollow handle and through the flexible cable to a special housing fitted over the motor release button and held in place with set screws. The whole device may be quickly and easily detached from the camera.

The flexible cable may often be picked up for a few cents from an auto-wrecking yard, where discarded dash-type throttle and choke control assemblies may be bought cheaply. The housing which goes over the camera's release button may be built up from two lengths of brass tubing and a brass washer,

• See MAGIC on Page 266

# SHOOT.. DEVELOP..



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## FISHING

Ever try to take a group of young boys fishing? It's very much like unleashing twenty mountain lions in a small house. The rumpus is fabulous, but it's really very conducive to picture making.

I recently took a group of Boy Scouts out to a fishing barge which was moored in the harbor. The fishing had been pretty good in the past, so I took along my camera to record the catches which the boys made.

The fish were biting pretty good that day. They caught all manner of cod fish, carpy, and even one fair sized halibut. That all made a part of my film, but the big part was made up of the shipboard activities of the



group. This included the mountainous meals which many of the boys brought. One at least included five pickles, three enormous sandwiches, two pieces of pie, and a couple of apples — all of which were eaten while clinging desperately to a fishing pole.

Some of the top sequences were made when the boys found a nibble on their hooks. They'd jump up and down trying desperately to wind in the line in a couple of seconds' time. More often than not, these tactics would permit the fish to get away, but some of the fish were dragged aboard. Then came the funny sequences. The boys were usually too afraid of the fish to grab it and remove it from the hook, and the looks which came to their faces were some of the most humorous bits I've ever filmed.

The boat was outfitted with a huge bait tank in the rear. At the last minute, several of the boys found out what great sport it was to dip bait from the tank and throw it to the seagulls who careened squawkingly around the barge. Despite the protest of the barge manager, they threw the "free meals" to the birds who managed to catch them on the wing. This made a nice sequence, and the final shots were made from the launch which carried us from the barge to dry land.

—Ken Mitchell, Tampa, Fla.

## OCEAN

The ocean is a place of many moods. The surface changes with

# MOVIE

as many variations in expression as a human face. It can be wily, tranquil, joyous, jubilant, and poker-faced. I wanted to do a movie on the ocean, trying to capture these elements. I tried to show how the many sea-things were a part of, yet set apart from, the moods of the ocean itself.

I limited my filming to two locations. One was a highly rocky section of beach with calm just beyond the breakers. The other was a smooth, flat



### HOLLYWOOD MOVIE MAGIC

or turned from a block of brass or duraluminum. Building one of these devices permits making a longer pan-handle for your tripod, which results in smoother and easier panning.

### DELAYED-ACTION TIMER

On the market for several years, the popular autoknips type delayed action self-timer for still cameras can be adapted to cine cameras. Actually it is a simple clockwork mechanism that actuates a finger member to which the cable release is ordinarily attached.

To convert to cine camera use, cut off the original cable-release hook and replace it with a little brass finger which catches the cine-camera trigger as the finger gradually moves downward during the operation of the timer. It can be set to start the camera from one to sixty seconds after releasing.

For use with the Bell & Howell 8mm camera, the timer is fastened to an "L" shaped bracket of brass, as shown, which fits between camera and tripod. For use with other cameras, the shape of the bracket would have to be modified so that it could fit the camera box, be related in the proper position to the

release button, and the direction in which it moves to start the camera running. European or American type of autoknips timer can be purchased readily from any camera supply store, and the price is very nominal.

### REMOTE CONTROL

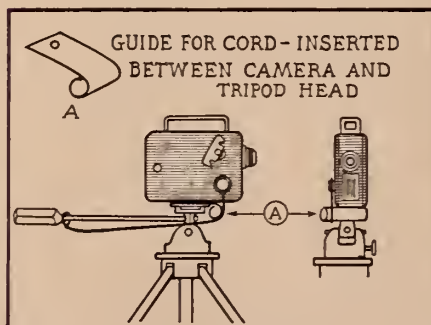
Sometimes an extra hand is necessary when shooting action scenes with the camera mounted on a tripod. A camera-trigger cord on the handle of the tripod head will solve this difficulty for those who use cameras which have a rather large release button. The cord is looped over the release button and then passes over a guide made from a piece of light metal bent at one end and inserted between camera and tripod head.

The cord extends from this bearing to the tripod handle, and is tied at this point. This provides a loop for the finger to control the camera button, allowing the same hand that operates the tripod head to control camera action, and leaving the other hand free to operate fading and other effect devices.

### 8mm FINDER

Here is a special finder for the popular 1½" lenses (telephoto) used on most 8mm cameras. This one was designed for use on the Keystone-type cameras, but by adapting the finder placement and mount, it may be used on other 8mm cameras as well.

Take a flat piece of brass 1/24" thick, shape it to fit on the side of the camera, almost exactly over the key that opens and locks the camera door. On each side of the plate solder a piece of brass 1/24" thick





# IDEAS

beach where the breakers rolled up to kiss the shore gently. I felt that these two areas would give me complete contrast in ocean moods.

My plot was simply this: "The ocean is a fountainhead of truth, almost biblical in nature." I tried to capture the human moods of the water, relating them, in the titles, to quotations from famous books. The sequences were edited and designed to tell the story of a kind of philosophy

as seen through the ocean's seemingly human-like moods.

*The film included stormy, active sequences to illustrate the idea that torment comes from within and all of the furor is really for naught, because after the calm comes once again, the rocks are unaffected by the water's rage.*

My film lasted only fifteen minutes, and I'm certain that a much more effective story could have been told with

music and a little longer film. It's the sort of film, though, that one can always enlarge upon and improve upon with editing, and it's a film you can go back to, to work upon, when other idea sources have been used up.

—Robert Leacock, Brooklyn, N. Y.

## CAMERA REPAIR

As the saying goes, "Us wives gotta stick together." And that's the honest truth. I'm just as much of a cine bug as my husband. Whenever he sets his camera down for a few minutes, I'm using it to make a film of something or other. Actually, we've decided we need two cameras in our house, but that's not the point of this letter. The point is this:

My husband is one of those "fixit" people. Whenever there is a leaky faucet or a funny noise, he's got his tool kit out fixing the supposed deficiency. Recently the camera just didn't sound right to him. Before I could say "Eastman Kodak," the camera was nothing but a disjointed series of nuts and bolts. My horror was boundless—I was planning to make some films of my woman's club the next day and I knew he'd never have all those parts together in time. When he left for work the next day, I piled all of the debris together and trundled it off to the nearest camera repairman who told me an amateur "fixit" should never tinker with any device as precise as a camera. Right then and there I decided to fix the problem.

I borrowed an old, beat up, worn out camera from a friend who had been meaning to throw it away for years. I took it home, and together with my husband's help, I made a movie titled "The Camera Repairman."

It started out with my husband tearing the camera apart. I used quite a lot of closeups showing bolts being taken off, then I made each scene short to speed up the action. Then, I made a few shots of my husband trying to put the whole mess back together. He couldn't, but I made him try. Then, I showed the final result. The camera was back together, but it looked like it had been through a wringer. (We emphazized this for humor). Then, I showed my husband supposedly making scenes with the camera.

From this, I cut to what was supposedly the scenes he had made with the repaired camera. They were out of focus, shaky, inverted — I ran the gamut in making those scenes. I chose action which would take to such maltreatment and still come out looking funny. The whole result was doubly effective: first, it got over the idea to my husband that you just don't tinker with cameras; and second, it resulted in a very funny movie.

—Marian Metcalfe, Montreal, Can.

## HOLLYWOOD MOVIE MAGIC

to form a track upon which the finder slides in order to clear the door catch and also the heads of the screws which will fasten the mount plate to the camera. At the top of these two tracks are placed two round-headed screws to hold the finder in place on the mount. At the top center of the mount, solder a third brass block also 1/24" thick. This block will eventually be drilled to hold the screw, registering the finder.

The finder tube consists of a piece of half inch brass tubing, cut to measure 3 3/32" overall, including the flat pieces of brass soldered over each end of the tube. These end plates must cover the ends of the tubes completely.

In the rear end plate, drill a small peep hole exactly on the center axis of the tube. In the other end plate, cut a rectangular aperture 8/32" high and 11/32" wide. This is shown at 2 in the sketch.

This tube is then soldered to the flate piece of brass indicated in the sketch A, which forms a flange. The two key-hole slots at each side of this flange are then cut into this piece, to fit under the heads of the two mounting screws shown in B.

Next a piece of brass is soldered on flange A, directly in the center, as indicated by the big circle in A. This block will hold a set-screw as indicated by the cipher 4 in the upper sketch.

To install the finder on the camera, first mount the camera anywhere beyond six feet, from a garage door, or any other good sized surface on which you can mark the lens field. Take the film gate out of the camera, and this is done by removing the two screws which

fasten to the body. Put a piece of frosted, or ground glass, (or a piece of film, formerly used as leader with films returned from Kodak processing plants over the aperture. This has a frosted surface and can be used in place of the ground glass. It can be held in place with scotch tape. When the shutter is open, the image can be seen with the aid of a small dental mirror held behind the gate.

By this means mark off, on the barn door, or other surface, the field given by the lens. Then place the door on the camera. Hold the finder on its mount beside the door and adjust it so it includes the same area marked off as being the field of the lens. Fasten the finder mount firmly to the finder door with a clamp, and mark the position of the mount on the camera. Take the finder from the mount, and drill and tap two screw-holes through the mount and door, and fasten the mount B to the camera.

Replace the finder on the mount. Recheck the area of the lens and finder. When you find the point of perfect adjustment, drill the hole in block 4 and set the registering screw. This will hold the finder in place firmly. By loosening it, you may remove the finder at any time, and still be able to remount it accurately—whenever you wish.

## WAIST LEVEL FINDER

Here's an idea for a waist-level finder that is great for low-angle pictures. If you like to make these kind of shots and don't like to lie on your stomach to get them—then this is for you. It is useful in titling, especially if you have a direct finder mounted directly above the

• See MAGIC on Page 293



# Photo Fun in San Francisco

*Ever spent a day, just looking for movie material? It's fun, but it's even more fun to know what you are going to shoot, how to get there, and the best vantage point. This is the second of a series prepared for the movie maker on vacation, to help him select those shots which he wants to take back home—and easiest way to make them.*

By CHAS. ANDERSON

*All the necessary information is listed for the photo fan who plans a San Francisco visit.*



**I**F YOU'RE going to visit California this year, chances are you'll take in San Francisco along with the more publicized Southern California attractions. You shouldn't miss it because San Francisco is a mecca for vacationing home movie makers. During the summer months and well into the fall, amateurs point their 8 and 16mm jobs at everything from the Ferry Building to Seal Rocks.

We know you'll want to capture the atmosphere of San Francisco on movie film and are offering a few suggestions for your guidance. In such a compact city, one or two days is enough for lots of sightseeing and photographing. Naturally, having your car with you is a help, but S. F.'s public transportation is very good. A free map issued by the Municipal street car and bus lines is probably the best guide to seeing the city without a car.

## CABLE CARS

Let's take a look at some of the big attractions for the movie filmer on vacation in San Francisco. A good "camera eye" will spot fine scenes anywhere in town, but there are a few subjects that are "musts." First, we have the cable cars. The green and white ones run along Powell Street, and you can get excellent shots of them in the *morning* as they go by the Palace Hotel. Across the street there are no buildings on Union Square, and the light is unobstructed. At other blocks in that area, you can photograph the cars from around 11 to 1 when the sun is overhead, mornings.

At the corner of Powell and Market Street we have the famous cable car turntable, and no one misses the shot of the cars being pushed by hand. And all are allowed to help the brakeman swing the cars around; let your wife get a scene of you doing your bit to keep San Francisco's transportation system going.

## THE WHARF

Before boarding a cable car, don't overlook the colorful street flower stands. They, too, have become a San Francisco trademark and offer a chance for good flower close-ups and interesting longer shots. There's a choice of two routes on the Powell Street cables. Alternate cars leave for Fisherman's Wharf and Jackson

Street. Both are sightseer's delights, and our advice is to travel both lines. Take the Fisherman's Wharf line just before lunch or dinner and enjoy a wonderful sea-food dinner on the wharf. Make a few shots from the car itself. They'll be rather jiggly, of course, and the uneven motion gives a better idea of what a ride in the car feels like.

## TAKE TO THE HILLS

The Washington & Jackson line travels over several steep hills. They all offer spectacular shots of the city below, and it's worth getting off to expose some film and board the next car. Cable fare, incidentally, is 15c, and transfers given are good on crossing cable lines and the city's regular bus and streetcar system.

Fisherman's Wharf is probably the most famous center of sea-food restaurants in this country. The food is unbeatable and the prices, surprisingly, not too steep. A fleet of small fishing boats dock at piers along the wharf when they're not at sea. Along the sidewalks are sea-food stands with open trays of iced crab and lobster, and boiling cauldrons. Photograph the dealers nimbly handling live crabs without getting pinched.

Even in the summer, hazy days occur in San Francisco. Color photographers have learned that this haze is actually more of a help than a detriment, because it reduces the unpleasant dark shadows left by a direct sun. Frequent meter readings are helpful on hazy days because you're never certain of just how much the sun is being held back. A half to a full stop more exposure is generally called for, and a correct filter, if you have one, is helpful later in the afternoon. But in any kind of weather Fisherman's Wharf is a pleasure to photograph.

## SEE THE SHIPS

The Embarcadero, San Francisco's shipping front, begins at Fisherman's Wharf. By walking a few yards you can discover excellent views of ocean-going freighters loading cargo. The first Embarcadero dock berths two sightseeing steamboats. They make tours three times a day around the Bay, including a trip under the Golden Gate Bridge and around Alcatraz Is-

• See SAN FRANCISCO on Page 286





# Allies in Blunderland

By CARL KOHLER

*The author indulges in a few oblique suggestions on vacation shooting and makes a strong pitch for "50 Ideas for Vacation Movies"—*

VACATION Time is raising its carefree head all over the country. In an effort to keep chagrin and cost at a minimum and better home movies at a maximum, I should like to delineate several of the more garish bloopers which the average movie-maker is most likely to experience.

Experience, that is, if he or she is the average mortal whose behind-the-camera enthusiasm can best be described as fey antics born of rashness, incaution and thoughtlessness.

We all know people like that, now don't we?

In the interests of keeping my

moviemaking friends (and I mean both of them), plus preventing several thousand libel-suits from being launched at Messrs Ver Halen for allowing me to play fast and loose with names in this prosy plum, I wish to state most emphatically that the characters portrayed in this piece are—to the best of my knowledge, Editor Henry Provisor's knowledge and Messrs Ver Halen's knowledge—utterly fictitious.

All of which, boiled down, means that if there really is an Emily Zunklegoff somewhere in the world—I'm not talking about you, honey. I'm describing a make-believe Zunklegoff.

Otherwise, I'd risk having Editor Provisor (a mordant and exacting chap who sleeps with a blue pencil under his pillow demand that I turn

in my typewriter ribbon. Or, worse yet, have me drummed out of his office at night noon.

But on with our Comedy of Errors.

Between bouts with roadmaps (cleverly contrived to never again be neatly folded, once opened) as to just *where* they are going to spend their hoard of two weeks of freedom, we find Roger and Edna Flubb (and brood) smoothly tooling along a major highway. When the rustling dies away (Roger having flung the map out the car window in a fit of temper, spitting a choice selection of improper adjectives after it) he suddenly notices oodles of good, scenic countryside flowing past—and completely forgets his ire of the moment.

"What'cha looking for?" snarls Edna. "You hit my elbow again and you're gonna make some car-insurance people mighty darn unhappy."

Ignoring the nag, Roger comes up with the family 8mm and busies himself with shooting the flashing scenery out of the side window. This continues for quite some time—say for about fifty feet. Then, Edna happens to see what her boy is up to.

"Roger . . ."

"Quiet, I'm getting some wunnerful stuff!"

"Pin-brain . . ."

"Just try to keep the wheels in your own lane and leave me be, will ya?" Roger steadies the camera as they race a Greyhound bus for the privilege of being first to turn a bend.

"Look, bright boy . . ."

"Drive, Edna. Don't talk. This is supposed to be my vacation. Don't talk. Just drive."

A smile of snide joy pulls Mrs. Flubb's mouth into a thin white line



and she says nothing more. Somehow, you sense she's looking forward to something nice. When the vacation has been vacationed and they are home again, the film comes back from the lab and Roger sets up the projector

• See ALLIES on Page 276



your

# SOUND STUDIO ON WHEELS

By HERBERT H. REECH

**B**UILDING a studio on wheels is a lot of fun, does not take very long and does not cost too much and is of great value to filmers like me who are hampered by lack of space.

Dragging a few dozen items out of various closets when doing some recording or just showing movies irked me into building my "little Hollywood." Fig. 1 shows it set up in the living room ready to show a movie plus playing sound. It took exactly 1 minute to wheel it out of the closet and the show can start in 5 minutes . .

Here is how I went about constructing the unit: First I combed the local St. Vincent de Paul Society, a "Thrift Shop" like the Salvation Army. There I found a prehistoric radio cabinet and purchased same for \$2. I took out the radio and speaker and left it right there. One thing to be said about these oldtimers is, that the cabinets are solidly built and of the best mahogany.

Fig. 4 shows the cabinet with the front panel removed and gives an idea of what it looked like before. The entire center part was cut out. Then the grill work, screen and fancy woodwork was removed, and the height cut to size. The long spool legs were sawn off till the cabinet stood about 30 inches high. I then drilled the "stumps" to take standard 2-inch ball-bearing casters.

Now it was time to give the whole thing a good scrub and this was done with "Spic and Span" which prepares the old varnish sufficiently to take the new coat; however, the painting will have to wait till later. I marked out the top of the cabinet to make room for my tape recorder. Four holes were drilled and the cut-out was made with a keyhole saw. After some filling and sanding, the tape deck of the recorder fitted perfectly. I fastened blocks of wood to the inside shelf and built them up until the recorder had the right height; namely slightly higher and somewhat protruding above the cabinet top. This being necessary to hold the cover securely. Fig 4 shows the cover in place. This was made of a motley arrangements of pieces of wood and masonite. But construction is so simple that I will not go into detail.

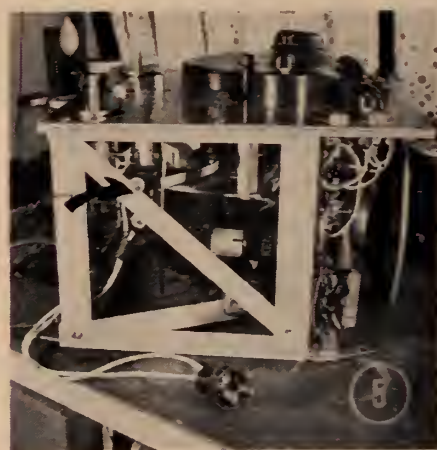
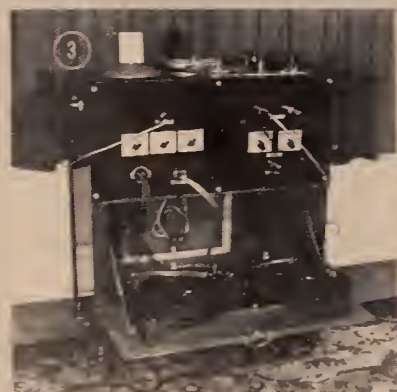
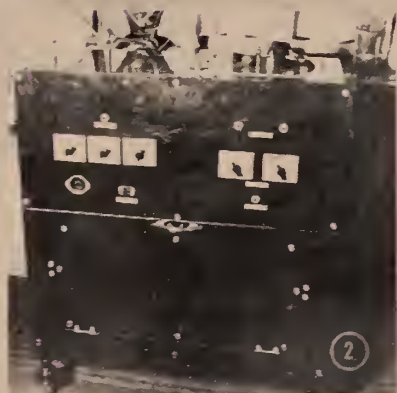
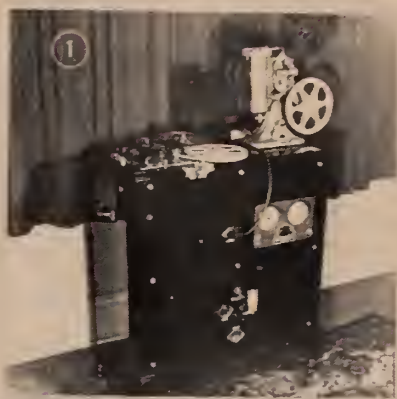
The left side panel shows a louvre plate available from radio houses for

a few cents. A square cut-out was made and the plate screwed on top; this being for the built-in loudspeaker of the recorder. Chrome plated handles were installed on both side of the cabinet for pulling or lifting the cabinet.

The front and back panels are made of  $\frac{1}{8}$ " tempered "Presdwood" (Masonite). Make sure that the fit is accurate when marking out the panels before cutting to size. Next the various holes must be drilled to hold the controls and electrical fittings. Also the screw holes should be drilled first. I used chrome plated wood screws and cup washers throughout the whole assembly. It looks good and makes a neater and better job.

Amongst other home made synchronizers I own a Wilson "Syncro-Meter" and this was installed too and can be seen in Fig. 1. Diagram 1 gives an idea of the electrical hook-up which is very simple and the following controls are used:

Starting at the bottom of the panel we find the 110 volt AC input, an



Amphenol standard AC plug in a below-surface mount. This of course requires a power cord fitted with a standard plug at one end and an Amphenol cable type standard AC socket. The cord is stowed away in the back of the cabinet when not in use. Higher up there is a convenience outlet for a pilot light as shown or a floor lamp can be plugged in. A flush mounted Amphenol standard AC receptacle was used. To the left I installed the "Syncro-Meter" connection, an Amphenol 3-pole polarized plug, below-surface mount. This is directly connected to the "Syncro-Meter" and when in use the special projector cord (which can be seen coming out of the projector base in Fig. 1) must be plugged in here.

Next control is the Master switch, an SPST toggle switch with a rating of 10-15 amps. This switch controls everything except the convenience outlet. Lastly the outlet for "Recorder-Projector syncro" which is a standard

• See STUDIO on Page 287



# Movie Quiz

By JOE REIMER

*Q. What suggestions can you give on the proper uses and methods of panning?*

A. First of all, keep in mind the rule that the "camera should record action — not provide it." Unnecessary and prolonged panning can be very hard on the eyes. For some moving subject panning is the only way to follow the action properly. In manoeuvres such as a horse race, the subjects should be kept in the center of the picture space. By smoothly turning the camera, the audience may not be conscious of the fact that the camera is moving. This is the ideal use of panning. To do this expertly requires not only practice but the proper equipment. Hand held panning is usually very rough and amateur-looking. Some people can do good panning by using a unipod or folded tripod held close to the body which is slowly turned to follow the action. But the easiest way to make a good pan shot is to have the camera mounted on a tripod with a smoothly turning head.

Among the important principles of panning to keep recalling are these: Never pan on nearby objects because they will appear as little more than a blur to the audience. Second, when you do a pan, run your camera for a bit at the beginning and at the end. Scenes that are started and stopped with the camera in motion are not nearly as pleasing.

★

*Q. Why do so many writers on movie-making seem to object to panning shots in amateur films?*

A. Critics of panning shots in movies have no objections to panning as a technique but to its excessive and improper use in many amateur films. Correctly made panning shots, generally on a smooth-turning tripod, can be most pleasing and lend interest and variety to the film.

The Fitzpatrick Travel-talks are splendid examples in professional short subjects. Consisting mostly of scenics, the cameraman must have been tempted to make many panning shots, yet this was firmly resisted for none of the titles contained more than two or three panning shots — and these were made with careful planning and executed with precision. Sparingly used and properly done, pan shots are an excellent camera technique.

# You can make Your Own Projection Booth

By L. W. BURT

Everyone likes to see home movies, but the set-up time and the trouble of projecting films can try the patience of the most sympathetic audience.

One night I had the kind of company who wanted to see all of my pictures (which included 8mm and 16mm) and since they insisted, I set up the equipment, but only after a great deal of trouble.

The room was crowded, the throw was short, the picture was small, and the light from the projector was distracting. So when the session was over I sat down and thought about the work and bother of setting up all the equipment every time I wanted to put on a show, and at that very moment I decided that I would do something about it.

Although my house is a small five-room dwelling, with a small service porch, I worked out a solution. The answer was an inexpensive booth which anyone can make for a few dollars.

Lumber cost about \$29.00 and the electrical switches, wires and outlets came to \$35.00. A ventilating fan cost \$20 at Sears Roebuck, and the sash weight used to control the screen from the booth worked out to \$2.50.

Now when company drops in to see my movies, it is a simple matter to leave the room, get into my movie booth where the equipment is all set up, and we're off.

The screen comes down, the light goes out, the picture appears and the music begins softly in the background, while I narrate through the microphone.

My projector is a Bell and Howell No. 138 which I have worked over. I incorporated another circuit and a small tube in my 35 watt amplifier so I can turn my music down without changing the volume on my mike. The projector now takes both mike and music at the same time, or mike and sound-on-film at the same time.

My screen is a Radiant wall-type which cost about \$15.00. I took the spring out of the roller so that it would stay down; then I put a shaft through one end into the rollar and a pulley on the other end which I turn by pulling on the sash cord in the booth.

This set-up has many advantages, and the least of them all is the fact that my equipment is ready to go at all times. Besides I get a larger picture with the longer throw, no projector light in the room and no sound except what comes out of the speaker.

So, with an approximate cost of \$90.00 I have an ideal projection



booth. I keep my friends, and showing home movies has become a real pleasure.

• See Illustrations No. 2, 3, 4, 5 on Page 292

\* \* \*

Readers who intend building their own booths can write Mr. Burt, care of Home Movies, 1159 N. Highland Ave., Hollywood 83, for more information.





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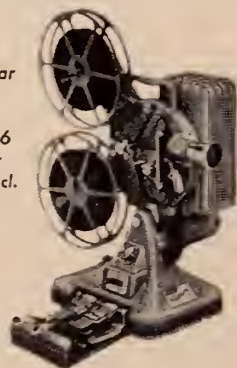
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# SYNCHRO SOUND

By DAVID C. BRECHT

ANYONE owning a home movie projector and a tape recorder may now couple them without any additional expense, and this may be accomplished while using standard tape in the recorder.

Tape recorders are driven at *constant* speed, but most movie projectors are driven by *variable speed* motors, varied by means of a rheostat. For those few having projectors driven by synchronous motors, their film will be in perfect step with the tape recorder. Problem: for owners of variable speed projectors it is a problem to obtain synchronization between the projector and tape recorder in order that the sound will match the projected picture.

Two alternate methods for obtaining this synchronization are discussed in this article.

The first method is to use a record player turntable as a speed reference. For those having a 45 rpm player, make a band out of paper, about 1/4 to one inch wide, and in length to equal the circumference of the 1 1/2 inch spindle of the player. With a ruling pen and black ink inscribe 70 equally spaced lines on this band of paper and glue together so that the spacing is still correct at the joint. Figure one shows several bands of different widths and color of paper. Light brown paper works well. If you wish, you may make a metal or cardboard collar (second from right in Figure one) on which to fasten the band. This collar should not be thicker than 1/16 inch and should slip snugly over the player spindle.

Figure two shows how the projector, 45 rpm player, and tape recorder are set up to record or play back. Make a reflector from a piece of thin, bright metal such as a metal can and secure to the projector lens with rubber bands as shown by Figure three. Bend the reflector so that a portion of the projector light strikes the band on the player spindle. Next place a tape cue mark on the tape recorder near the tape so as to mark the starting positions of another tape cue on the tape itself. Next make a pin hole in the film just ahead of the opening title or scene. Start the 45 rpm player; then start the projector and when the pin hole allows a flash to appear on the screen, immediately start the tape recorder. Record narration or music

while adjusting the projector rheostat so that the vertical lines on the band appear motionless. If the lines appear to drift to right or left adjust the rheostat accordingly. Only occasional adjustment will be needed. Thus perfect synchronization is obtained during recording. To play back, repeat the above process and switch the recorder to its play position.

A 33 1/3 rpm record player may also be used as the speed reference, but in this case an adapter hub of any diameter from 1 1/2 to 2 inches in diameter by approximately one inch long must be made. Drill a hole through its center, the size of the turntable spindle. Figure four shows such an adapter hub made from aluminum, but wood or some other material could well be used. To this hub attach a paper band divided into 98 divisions as shown by Figure four. Set up the projector, 33 1/3 rpm player, and recorder as shown by figure five, and proceed exactly as described above for the 45 rpm player. A similar adapter hub could be made up for a 78 rpm record player. In this case the hub diameter should be divided into 40 equally spaced divisions.

For each of the three different speed recorders the number of equally spaced divisions may be changed slightly to suit the reader. Such a change will result in a different projector frame speed. Hence, if the equally spaced lines on the band for the 45 rpm player are changed from 70 to 60, the projector will run more slowly when the rheostat is adjusted so that the vertical lines on the player appear motionless. On the other hand if the lines are increased in number to 80, the projector speed must be faster for synchronization. But after you determine the exact number of divisions to obtain the frame speed you desire use that band and no other for all your recording and play back sessions. This synchronization method can be used with a tape recorder having any tape speed. *The projector, however, must have a three-bladed shutter.*

The second method of obtaining synchronization between recorder and projector involves using the tape drive spindle on the recorder as the speed reference. This drive spindle runs at constant speed. If its upper end is

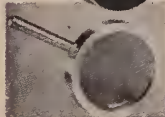
• See SYNCHRO-SOUND on Page 288



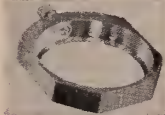


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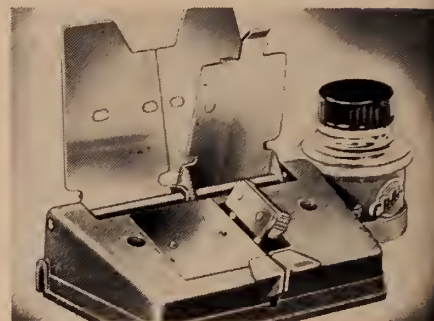
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**SHOPPING**

**SPLICER COMBINATION:** Here's a new splicer selling for less than \$10.00 — just released by The Kolart Company, Inc., of Plainville, Conn. The plier is designed to splice all 8mm and 16mm film, sound or silent and includes a specially designed scraper which is said to remove the emulsion smoothly and quickly. Best of all, the scraper is recessed within the base of the equipment, and the bottle containing the cement is also on integral part of the splicer. The company claims that films spliced with the Croig Mosier Splicer will not produce flicker in projection. The whole outfit sells for \$9.95.

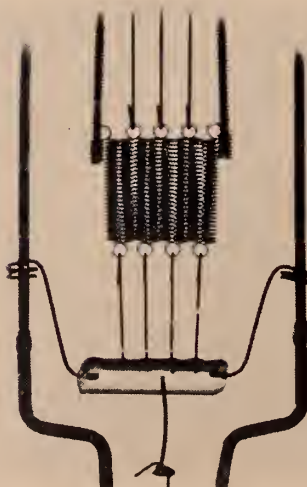


**DARKROOM CAN BE BREEZY**—A new ventilator which is said to keep darkrooms clean and fresh has just been placed on the market by the Strotfield Company, 434 Grand Street, Bridgeport, Connecticut. The unit is made of metal trimmed with nickel and is 12" in diameter, and can be mounted on most types of walls. The 8" blades circulate the air of an average sized darkroom every two minutes, and the whole outfit sells for \$14.95 complete, ready to install. The manufacturer offers a money-back guarantee, and will ship the unit prepaid, they assert.

**LETTERS GO 3-D**—The Hernard Mfg., Inc., 923 Old Neperphon Ave., Yorkers, N. Y., have a new three dimensional set of letters which can be used for titling by 8mm and 16mm cameras. They are made of a composition material resembling tile, and can be pointed with show-card color, lacquer or conventional paint. Three types are available: letters with steel pins moulded in the rear, letters with sanded backs for gluing, and track letters with lugs in the bottom so that they can be affixed to channels. The manufacturer claims that prices are low. More information can be obtained from the Hernard catalog which will be sent on request.

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**PROJECTION LAMP**—A smaller, more compact filament is said to put more light on the screen than any other lamp of equal wattage, now being made by Westinghouse in Bloomfield, New Jersey. Twenty percent more screen light is claimed. Available for both 8mm and 16mm projectors, the lamp is made in 500, 7500, and 100 watt sizes. Tighter winding of filament coils and less space between coils are largely responsible for the improvement, according to Westinghouse.



**ANSKO FILTERS**—Series No. 4 filters are sometimes hard to get, but Ansco has recently announced a new series No. 4 which will fit all movie cameras taking anything between series No. 4, 5, 6, and 8. These are available in four different color densities: No. 10, (for adopting Daylight Ansco Color film to 3200 K artificial light); No. 11, (use when tungsten type Ansco film is used with daylight); UV-15 and UV-16 are ultraviolet absorbing filters, for light or medium haze correction in outdoor scenes. These filters are mounted in spun aluminum mounts and are of the optical glass sandwich type.

**BLOWER BRUSH** for dusting lenses, negatives and slides is now available from Willoughbys. The brush is attached to a rubber bulb, and a squeeze of the bulb blows away an accumulated dust, and the brush removes any dirt which might remain. Price: \$1.25 at most camera stores, or Willoughbys, 110 West 32nd St., New York 1, N. Y.





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## ALLIES

• Continued from Page 269

with hands shaking with anticipation of the marvelous footage he is about to show a roomful of critical friends.

Naturally, the opening scene — the one shot from the car — is nothing so much as a nauseous blurr. In the silence that follows, Edna reigns supreme.

"Well, you know how men are! I kept trying to tell him that he should shoot directly through the windshield, but old know-it-all wouldn't listen to me!

While poor old Rog is stumbling off to look for a mouthful of iodine—I should like to mention that he could have spared himself the agony, the disappointment (not to mention the film) by simply buying a copy of "50 Ideas For Vacation Films." This dandy little booklet, published by Messrs Ver Halen, can be obtained at almost any leading camera store. You will come out a lot better than Roger Flubb if you take a copy along — and refer to it frequently.

Edna, you see, had already read it.

Cynthia and George Murch are honeying and mooning, and one of the really sensible guests at the wedding gave them a nice 16mm movie camera with which to record those few glorious days before they come back down to earth.

The Lake is pure paradise. The pines softly sing, the days are languorous and life is peachy-keen. Only one note of discord is to be found. George, despite many sincere efforts, has not been able to get a single trout. Having previously bragged about his trout-catching abilities all the way up to the lake — he feels bound and determined to prove to his bride that he has, can and will again catch a prize fish. Woman-like, lack of trout doesn't really bother Cynthia — she's already hooked her poor fish. But George has male pride with which to contend, so we find him down at the lake — casting hopefully and endlessly.

And, suddenly, he catches one! A veritable monster of a speckled rainbow trout. Trying to stay calm, keep his footing on the mossy rocks and not lose the fish — all at one time — George shouts to his lovely who is busy shooting wild flowers nearby.

"Bunnyduck! Get a shot of me landing this beggar! Quick, sweetieboat, get over here!"

Cynthia darts to the water's edge and without a moment's hesitation starts capturing the adventure in full color — minus. I am sorry to say, a quick glance at the exposure meter, or forethought regarding camera angle. She merely rushes loyally to his side, ignoring the cold water as a

good wife should, and points the camera at her beloved.

"Not so close, not so close!" screams George backing off frantically. Then, it's tragedy in four seconds. He slips . . . splashes . . . and emerges — (1) very wet. (2) very angry and (3) without a trout on the line.

"I h-hope," sputters George fighting for control of his temper, "that you managed to get a shot of that baby I had on the line before you pushed me into deep water."

Knowing very well that she didn't: that all she got was a splendid shot



of George making like a clumsy seal—Cynthia nods, anyway, woman-like.

Weeks later, their friends howl with merriment as George splashes across the screen. Do you know he didn't speak to her for almost three weeks? Then he happened on a copy of "50 Ideas For Vacation Films" and got so interested in it that he accidentally answered her one night — and everything is hunky-dory now. He's even teaching her how to plan each shot—which the big lunk should have done in the first place.

The next instance is a bit of a dilemma. That is, it's problematical as to whether it can be considered a true error or not. You judge it for yourself.

Hal and Verna Pippbles are spending their vacation at the shore. While Verna (a confirmed sun worshiper) lolls on the sand and gets a sunburn on her sunburn, Hal (a skilled and devoted moviemaker) roams the foam-edged sands in search of suitable material make the folks at home wish they'd gone to the beach.

After catching all the atmosphere of the shore (which some people usually overlook — being too busy shooting the trite, the ordinary activities of such a locale) Hal is wending his way back to Verna when he spies an extremely lovely blonde girl smiling provocatively at him. Reclin-

• See ALLIES on Page 287



# VACATION *can be* FUN

## MAIL IT PROPERLY

Watch the address you put on the box when you mail the films to the processing laboratory. Do you want the film returned to your home address or to your vacation address? Each summer hundreds of rolls are lost because owners are careless in this regard.

## DANGER OF MOISTURE

While heat does not affect the photographic qualities of film, humidity in excess degree does your exposed film no good. It is best to use short-length rolls when film may be kept in camera for an extended period awaiting suitable shots. Get the rolls in the mail promptly after you have exposed them. This is particularly true for color.

## CHANGE FILMS IN THE SHADE

Bouncing light rays striking at you from unsuspected angles are particularly dangerous when loading and unloading film from the camera. Don't overplay the "Daylight Loading" angle in summer. Do your film changing in shade or indoors if possible.

## VACATION CONTINUITIES

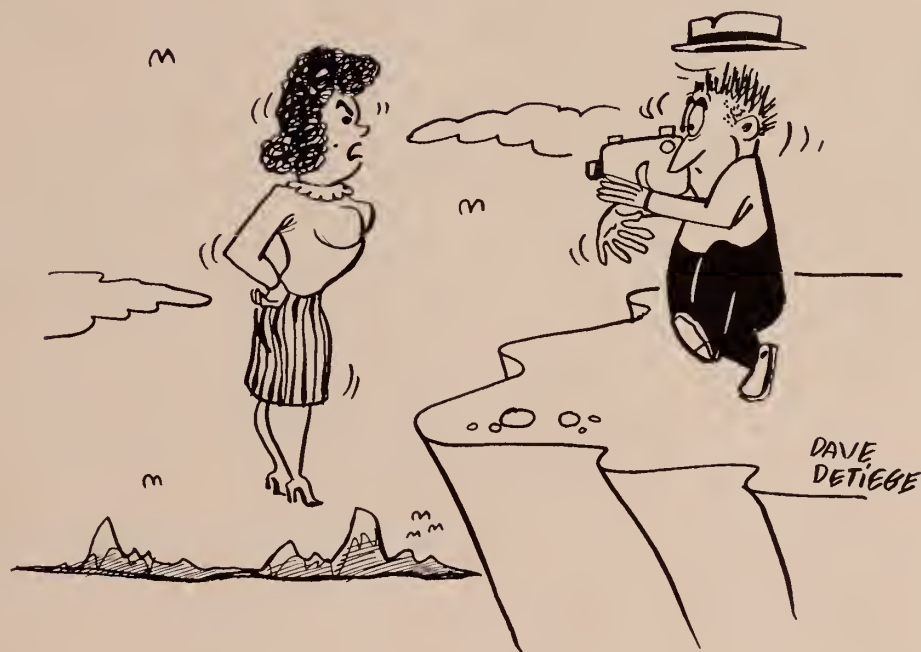
The best vacation pictures are generally those for which the filmer planned pretty well in advance. He had in mind a plot idea before he started on the trip, and every foot of film exposed was taken with the finished production in mind. The following are some ideas for good vacation continuities:

### THROUGH THE WINDSHIELD

The most frequently used medium to suggest travel en route is the camera shooting through the windshield from within the car. Serious disappointment can develop if the camera is not held rigidly. Neither should it be pointed anywhere but straight ahead, because shots made from side windows turn out a blurred miss.

### REACTION PICTURES

Reaction shots are extremely important in vacation movies. This is a shot, usually in close-up or medium close-up, showing the reaction of a person or thing in the picture to something depicted in the adjoining shots. It might be indicated by facial expression, or by some action. It is inserted in the film sometimes in the



middle of the scene with which it is associated, sometimes at the end of it, and occasionally, for effect, ahead of the action to which it relates.

### ACTION IN SCENIC SHOTS

Don't be content with "still" scenic shots. Remember that yours is a movie camera. Get some action into every shot. Select scenes where natural native activities are going on in the foreground. Get close-ups of characters in activities peculiar to the region.

### MAP INSERTS and TITLES IDEAS

#### SIMPLIFY YOUR MAP

Care should be exercised that the map used as an insert is not too complicated. With all details of the map equally prominent, the eye is unable fully to comprehend directions during the brief time an insert remains on the screen. Most acceptable is the map that is traced from the original with only the important boundary lines and landmarks showing, plus a heavy line denoting the route of travel.

#### OUTDOOR TITLING

An outdoor titling trick with map inserts can lend a professional touch to the vacation reel. In addition to showing a hand tracing the route on the map with a large pencil, shadows

of atmospheric things may be cast on the map.

### CAUTION ON EXPOSURE

Good exposure is important in filming map inserts. An uncolored map on white paper will require from a half to a full stop less exposure than one printed on tinted stock or where the background is printed in various colored tones. This is especially true where Kodachrome film is used.

#### SIMPLEST METHOD

Probably the simplest method of filming a map insert is to cut out the section of map to be photographed and insert it in a titler. Then follow the route with a pencil while filming. Same rules governing lights, exposure, etc., in title making would apply in making such a shot.

#### HOW TO FILM ROAD SIGNS

In filming road signs and government markers as subtitles for vacation films, an interesting technique is to have another photographer in the picture. The subject, preferably operating a movie camera can be shown in profile slowly panning as if taking a picture of the scene named in the sign. It is best not to have person looking directly at the camera actually taking the picture, and the shot should not be more than five or six frames in length.





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professional

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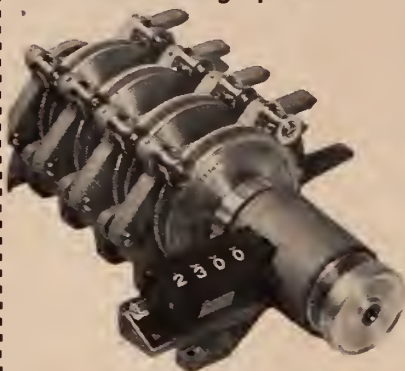
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# 16mm. PROGRAM FILMS

*in review*

### INFLATION

**EDUCATIONAL.** Sound, 1 min., color. Rental, sale. Collaborators: J. Frederic Dewhurst, Ph.D., economist, and Simon N. Whitney, Ph.D., associate economist, Twentieth Century Fund. Produced in cooperation with the Twentieth Century Fund.

**Users:** High school classes and adult groups dealing with problems of democracy, civics, and economics.

**Content:** Defines inflation, reveals its causes and effects, and indicates measures for its solution. Introductory sequences give glimpses of a cross-section of people complaining about prices as they buy. Mr. Andrew's complaint to a grocer is followed to the warehouseman who complains to the packer, and ends with the farmer who complains about higher prices of equipment, fertilizer, and so forth. Mr. Andrews' office has a conference with their employer requesting higher wages. The employer says if he raises wages again, he'll have to raise the product price. A teacher is shown as she complains about fixed wages. Mr. Andrews wonders about high prices causing higher wages that cause higher prices. Drawings illustrate that there is twice as much money in circulation to the proportion of goods. The extra money in circulation is explained as a result of the credit and expenditure for defense during the war these expenditures are greatly curtailed, but the money is still circulating. The complaining group of people meet with an economist who explains that controls will work as long as the people will allow them to work, as during the war for patriotic reasons. He explains with posters how credit puts more money into circulation. His suggested solution to inflation is less credit, less spending, and more savings. One listener suggests that taxes be cut so that the government cannot spend it. The lecturer points out that the government must have money for maintenance of defense. He suggests that more goods must be produced at lower cost, permitting lower prices.

**Comment:** Timely, dramatic, explicit, this film will be of vital interest to every person who bemoans the small purchasing power of his dollar. The explanations and illustrations are directly to the point, and the personalized presentation drives its message home. This film is to be recommended to all general audiences, civic organizations, and religious groups.

**Distributor:** Encyclopaedia Britannica Films, 1150 Wilmette Ave., Wilmette, Ill.

### WAIT 'TILL THE SUN SHINES, NELLIE

**ENTERTAINMENT.** Sound, 108 min., b&w. Available for Shut-In institutions; others apply. Produced by 20th Century-Fox.

**Content:** A comedy story of the adventures of a small town's first barber, including several musical numbers. Stars David Wayne, Jean Peters, and Hugh Marlowe. Legion of Decency rating: A2.

**Distributor:** Films, Inc., 1150 Wilmette Ave., Wilmette, Ill.

### WASHINGTON, THE CAPITOL CITY

**SPONSORED.** Sound, 25 min., color. Loan. Produced by Dudley Pictures Corporation for Capital Airlines.

**Content:** Panorama-type film depicting famous landmarks and narrating historical facts of interest. Explaining that George Washington selected the site for his nearness to the original colonies, the film shows landmarks such as Mount Vernon, Washington Monument, Lincoln Memorial, the White House, Jefferson Memorial, and the Capitol Building. Other sequences include Pennsylvania Avenue, Constitution Avenue, DuPont Circle, Arlington Cemetery, Chevy Chase, and Georgetown University.

**Distributor:** Association Films, Inc., 347 Madison Ave., New York 17.

### WATERS OF COWETTA

**EDUCATIONAL.** Sound, 20 min., color or b&w. Sale. Available for TV. Produced by the U. S. Department of Agriculture.

**Content:** Documentary film showing the results of 20 years of research work at the hydrologic laboratory on the Cowetta Experimental Forest in the Nantahala Mountains of North Carolina. It illustrates how the kind of management of our forests affects the flow of water in the streams. It points out that students, teachers, engineers, and scientists visit Cowetta to find out first-hand the results of basic research and applied watershed management.

**Distributor:** United World Wilms, Inc., 1445 Park Ave., New York 29.

### WITH HIS HELP

**RELIGIOUS.** Sound, 30 min., b&w. Rental, lease. Produced by Family Films, Inc.

**Users:** Youth and adult groups dealing with the alcohol problem.

**Content:** Dramatizes the case of an alcoholic who was cured with help from God and the understanding love of his friends and family. The pastor of a small church tells how he was called to a home to help a young woman with her drunken father, Bob Turner. The daughter Jean visits the pastor the next day for help, since three doctors were unable to help her father. The pastor tells her the father needs God's help. He speaks with Turner but knows that he is not ready for God yet. For several weeks Turner stays completely sober and works regularly at odd jobs. Jean begins a friendship with a young man whom she had avoided previously because of her father. One evening she comes home from a date and after she has already asked Howard in, she discovers her father in a drunken stupor in the living room. However, the young man is understanding and sympathetic. When Turner awakens the next day, he frantically searches the house for money, finally taking the radio to pawn. The pastor, Howard, and Jean find Turner unconscious in a bar. The pastor convinces the bartender that although he has legal right to sell liquor, he has a moral guilt. In a later talk between the pastor and Turner, Turner begins to realize his need of God's help but he feels that his sins are too many and that his real repentance like his promises to quit drinking will prove temporary. A few days later when Turner earns some money, he is tempted on the streets by an empty bottle, a liquor display and a bar. Later at home he gets a beer commercial on the radio. He rushes out of the house and returns with a bottle, but just as he raises a glass to his mouth, he pauses, then flings the glass away from him. In the pastor's study he pleads for God's help. The next scene takes place in Turner's home with Jean, Howard, and the pastor. Turner happily declares his complete surrender to God. The pastor speaking again to the viewer says that Turner's full recovery was difficult but in the home of love that Howard and Jean made for him after their marriage, with the help of friends and active church membership, and above all, with the help of God, he overcame his weakness.

**Comment:** The film presents not only a convincing dramatization of a heartbreaking problem, it offers paint for discussion, such as moral responsibility, right and legal responsibility, right and legal responsibility in selling liquor, and a demand for the understanding and help of every church member in contact with such a problem.

**Distributor:** Family Films, Inc., 8840 W. Olympic Blvd., Beverly Hills, Calif.

### CANADIAN PATTERN

**SPONSORED.** Sound, 32 min., color. Loan. Produced by the Department of Public Relations, Canadian Pacific.

**Content:** Depicts the scenic beauty of Canada, and illustrates how the industrial and urban development has led to a design for holiday living.

**Distributor:** Local Canadian Pacific Representative.

Readers are invited to send amateur films for review to HOME MOVIES, where a panel of judges will screen, rate, and criticize all films submitted. A film leader, with the rating awarded will be sent to each amateur whose film has been published and reviewed by HOME MOVIES. Others will receive a personal criticism by mail. The one star rating indicates an "average" award—two stars, "good"—three stars, "very good"—and four stars, "excellent."



# Special CAMERA EFFECTS

By LEONARD CLAIRMONT



*Third-dimensional stage for "It Came from Outer Space"—How far can you see down the road? A mile? Or More? Wrong! You actually see about 50 feet! This "desert scene" was created in Universal-International's Stage 12 (about an acre of floor space) and was used to film "It Came From Outer Space," U-I's first feature in third dimension. Note faulty perspective on "grip" cleaning road. Telegraph poles, cactus, etc., are cut down in size in background to heighten illusion. The set actually begins at the point of the arrow (upper right), and a close look will reveal backdrop and road division.*

SINCE the day of the Keystone Kops, Harold Lloyd, Ben Turpin and all the other happy chappies of the early day slapstick comedies, cinematic effects with its startling magic has intrigued audiences all over the world. There were no optical printers in those days, and the studios had not yet established either special effects departments, miniature departments or process departments. So, spectacular effects were wholly the creation of the cameraman. Although the director of

photography at the major Hollywood studios today still handles a lot of trick photography, this very specialized work is usually turned over to experts.

Since the advent of television films, many a small budget production depends on the cameraman to handle the trick effects.

Photographers doing TV commercials practically live on their bag of tricks. In an earlier issue of this magazine I made a survey of tricks and

devices, referring to them as "special effects" — little ingenious contrivances to help the cameraman to put over certain illusions, such as artificial icicles, rain, frost, colored fire, etc. *Camera effects*, as differentiated from *special effects*, are devices especially handled from the standpoint of the camera itself. Some are extremely complicated, tedious and expensive, while others are quite simple. It is the simple method we are going to have

• See EFFECTS on Page 289



## Henry Ushijima makes

# "THE STREET"

"The Street" is a new Skid Row color documentary film produced for the Pacific Garden Mission by Cavalcade Productions of Lake Zurich, Illinois. Henry Ushijima, cameraman-director who is affiliated with George W. Colburn Laboratories, was in charge of the camera work, and describes his photo problems below.

Recently premiered in Chicago, the film concerns the life of skid row alcoholics and describes in striking detail how wood alcohol is squeezed through stale bread, to strain out the poison; how Chicago's B-girls swindle unwary strangers, and points up the work of the Mission to rehabilitate these people.

Based on actual case histories from the files of the Mission "The Street" was shot entirely on location, with much of the dialog sequences made at the same time, and later post-synched for better sound quality.

The script was written by Dale McCulley, and Richard Shores composed and conducted the original score.

In essence this is the dramatic story of a young alcoholic who turns away from a life of crime and becomes a useful citizen. Last week in Los Angeles, Leon Vickman, young film producer released a film of his own, and his picture concerned another skid row, located in California. For a comparison of the two films, see the facing page.

"The Street" will be released across the country to hundreds of exhibitors. "East of Skid Row" was premiered at an art theatre in Hollywood recently and because of the content will probably have a limited audience, but Ushijima and Vickman have achieved their objectives.

**M**ANY a would-be movie maker has envied Hollywood's use of exotic locations. They have wistfully visualized the enchantment of African jungles or the coral reefs of Bali.

However, the most dramatic backgrounds can often be found practically in your own backyard. This we found to be true when we started selecting locations for Cavalcade's new skid row documentary, "The Street", produced in color for Pacific Garden Mission.

We were already thoroughly familiar with Chicago's South State Street through an earlier picture we had filmed for the Mission, "Out of the Night", which was released in 1948. However, our problem was not merely to find authentic documentary backgrounds, but also to select locations which would cinematographically express the mood of our story, which was based on an actual case history from the Pacific Garden Mission files.

One of the most difficult locations required was a bar for the B-girl sequence in "The Street". Tavern owners were not particularly anxious to cooperate. We had to find a bar whose color scheme would lend itself to



Henry Ushijima

color photography, since we were obviously handicapped with not being able to redecorate. And of course there was the ever present problem of adequate electrical current for our lighting requirements. When we finally did locate a spot on North Clark Street, we found that its narrow 80 foot length and 15 foot width presented unique lighting difficulties. A low ceiling also made it difficult to place adequate kick lights for proper balance. Often the advantages of authentic locations are offset by the production problems they introduce.

On the other hand, we found some locations seemingly ready and waiting for us. For our sequence on the Skid Row bottle gang, we were able to use a loading platform directly in the rear of the mission. This was a real break, since we could use the electrical connections which had been installed for our interior shots in the mission.

Happily, all of our settings were not dismal ones. The sequences filmed in the mission lobby for example, gave us an opportunity to use rich colors and less harsh lighting which contrasted with the cold sordid sequences.

Some of the earlier sequences on "The Street" take place in a small midwestern town. These were filmed in the village of Lake Zurich, located forty miles northwest of Chicago. Since many of these scenes were exteriors — and all of them at night — you can imagine that lighting was no snap. As a matter of fact, we had to have a special transformer installed by the power company to handle our lighting requirements, since generators were not easily available.

Added to our other production difficulties was the fact that the temperature dropped to 10 degrees during this exterior night shooting.

• See "THE STREET" on Page 294





# EAST to SKID ROW

By LEON VICKMAN

This is an experimental film which parallels closely the trend in the short story form which has no basic plot. The New Yorker magazine is a good example of this kind of writing, with particular emphasis on the material written by Joyce, and perhaps John O'Hara. "East to Skid Row" is simply a glimpse of the cheap, shoddy section of Los Angeles inhabited by bums and human derelicts, and the film is a slice of life plucked from this area. The producer has made a cold report with his camera, added some excellent music to point up the facts, and that is all.

But there is an uniqueness about the film which should be investigated. Vickman has used many shots which were under exposed, out of focus, and even some which were milky with halation. And these are the shots which give more impact to the ideas he is putting across. Had they been shot in the conventional manner, the effect would have been lost — we feel certain. We welcome "East to Skid Row" as a fine experimental film and commend Vickman on his vivid imagination. Below is a report written by the Film World Reviewer.—Ed.

## EAST TO SKID ROW

Previewed by FILM WORLD, June 1953.  
**EXPERIMENTAL.** Sound, 10 min., b&w. Rental, sale. Produced by Leon Vickman Productions.

**Users:** Cinema clubs, film interpretive groups, and cinema classes.

**Content:** Development of a mood or atmosphere through the medium of film, narration, and musical effects. Throughout the film the scenes move quickly in natural lighting. The first part is shot in a large public square where many people are laitering or listening to religious orators. At least three males voices in the narration create an impression of skepticism, fanaticism, and indifference with dramatic phrases of sentences. The second part shows scenes of the streets, stores, bars, and missions. The last part illustrates the slow movement and futility of life on the Row by focusing on faces and figures. The orchestration in the background follows the tempo and mood of the film meticulously.

**Comment:** This motion picture film is a departure from the typical, relying on the impact of the lyric-type narrative and background music to build effects. It is also an experiment in the effects of candid shooting in natural lighting.

**Distributor:** Leon Vickman Productions, 441 Westmaunt Dr., Los Angeles 48.

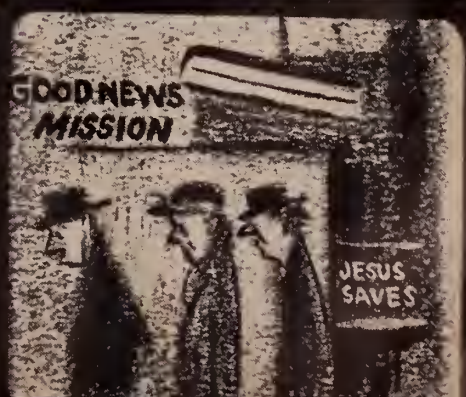
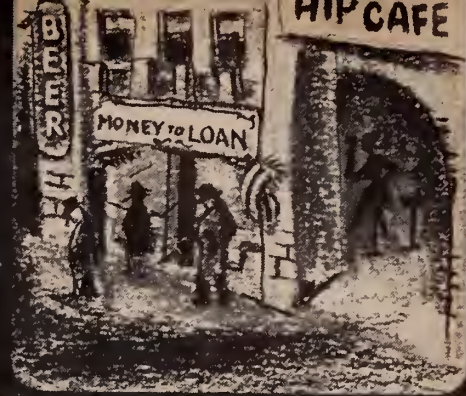
Leon Vickman has had considerable experience in the cinema field. He has directed and produced several experimental films employing varied techniques. Mr. Vickman is a graduate of the California Institute of Technology where he participated in film activities and was editor of the Institute's literary magazine. Recently, while in Western Europe, he became associated with the Lettrists, a group of Parisian artists who are becoming increasingly more recognized for their cinema productions. He has been working with this group on the Western Hemisphere distribution of their latest full-length film which features Jean Cocteau, Jean-Louis Barrault, and Andre Maurois.

Mr. Vickman is currently producing experimental films, but leaves for Paris shortly for graduate study at the University of Grenoble. He has been awarded a Fulbright Scholarship and intends to remain abroad for a year. He will report, from time to time on 16mm professional activities in Europe and these reports will be reproduced in "professional Cine Photographer."

**E**AST to Skid Row is a film which we feel should be classified as an experimental documentary. It is experimental in that the screen images and sound track used are different from what are usually found in films today. It is a documentary and presents a segment of modern city life in a factual way. Yet this film is not a commentary or social criticism. Its ten minutes of running time are devoted to giving the audience a 'slice of life'. It may be called a mood piece as well. When Dan Brown and I directed this film one of our primary purposes was to use the cinema medium to its full advantage in creating a filmic treatment of our subject.

The film is divided into three main sequences separated by two transition sequences, all of which are concerned with the life on the sidewalks on and near a downtown street in a large American city. This center street leads east from a square to an area filled with cheap bars, and finally to Skid Row. As the street leads east so does the film. The first sequence takes place in the large square, which is similar to Speaker's Corner, Hyde Park, London. In the square the film shows the groups of people listening to the soap-box orators speaking on evangelistic topics. The narration and original music which comprises the sound track captures the almost carnival-like mood of the square. The three narrators are introduced immediately so that their voices may serve as symbols throughout the rest of the film. The narration introduces social and religious themes which are repeated in later sequences where they become ironic due to the decadence of the environment. The first transitional sequence is a rapid impressionistic treatment of what one might see as he walked east toward the cheap bar district. As this district is approached the film reaches a fast pace resembling the motion of the night life which is found there. Music is predominant in the transition and third sequence; jazz is the idiom in the latter. As the fourth sequence or second transition quickly progresses one becomes aware of the increasing shabbiness of the street scenes. In just a few city blocks farther east the depths of Skid Row are seen. The Row is treated in the fifth and longest sequence. The rescue missions and the perpetually drunk men who live on the Row are shown. Here the themes of the first

• See SKID ROW on Page 294





## *a professional shoots*

By JOE BURNHAM

# INDUSTRIAL FILM

*Thorough preparation is the key to a cameraman's profit when making an industrial film. The author studied factory assembly methods, observed the sweeper in action, then made notes for camera angles to be used later. At right, a series of shots describing the locale of the story.*

An industrial motion picture is usually intended to do one particular job. If its purpose is to sell the client's product, the success of the picture is indicated by the number of prints in use.

In the beginning, the producer and the manufacturer are strangers to each other's business and problems. It is not necessary for the manufacturer to learn how motion pictures are made as he is paying you for your knowledge. But you'll have to learn a great deal about his business before you can make a satisfactory picture. And it will be necessary to explain to your client what kind of cooperation you must receive from him, in plain words so he will understand for motion picture nomenclature will be meaningless to him.

While any sane producer naturally wants to please his client, there are occasions when it is necessary to over-rule him — with the utmost tact, however. Such occasions arise usually because he can't visualize how his idea will look on the screen or because he doesn't understand the limitations of 16mm color film.

Thorough preparation is the key to a cameraman's profit.

When we started to produce a 16mm motion picture, in color, for the Wayne Manufacturing Company,

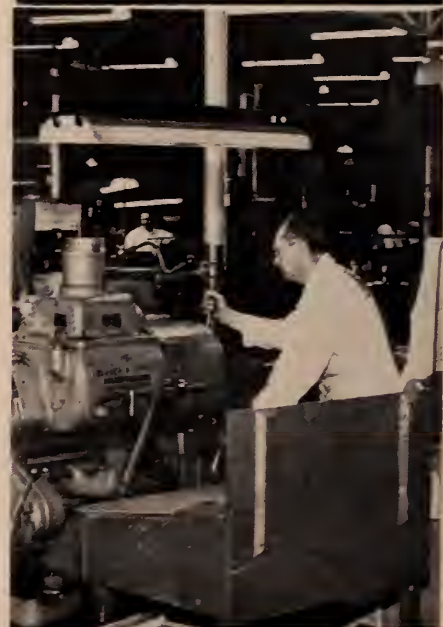
showing the production and operation of their street sweeper, we first had to study civic sanitation. Their distributors throughout the United States had discovered they had to sell the idea of sanitation before they could interest city engineers and councilmen in buying a sweeper. This is the kind of job a motion picture can do better than all the talk in the world.

It may be hard to believe but we drove many miles in the vicinity of Los Angeles looking for the right kind of dirty streets. Of course streets and curbs get dirty (and look it) but we needed the kind of dirt which would photograph as old, accumulated refuse. We found the right location in a small town which had no sanitation department!

After an inspection of the sweeper factory, we went out and watched the machines at work. Then we prepared a script in which we attempted to sell sanitation in relation to this sweeper. With some minor changes, the company accepted it. Next we asked for, and were given a technical supervisor. This was necessary as the routine of the factory had to be interrupted at times for the shooting. The manufacturers were extremely cooperative as they wanted the best picture possible.

While the inside of the factory was

• See INDUSTRIAL on Page 296





# low cost 16mm. FILM SUBJECTS

By JEROME EDDY

Hubbard Hunt, designer of film editing and camera equipment and president of Hubbard Hunt Productions, has developed a 16mm filming system designed to reduce the comparatively static delivery of conventional slidefilms while retaining the low-cost advantages of slidefilm production.

THE Hunt process, known as "The Fax System," has been used in production of recent films for the Los Angeles division of Yellow Cab, the Los Angeles City Department of Water and Power, and Dressler Industries' Payne Furnace Company of Beverly Hills. It has also been employed in TV spot film production for Folger's Coffee, Thoro-Fed Dog Food Co., and other clients.

Mr. Hunt said that production costs for the Fax System films are approximately one-third those of an average 16mm film. He describes his product as an entirely new sound or silent 16mm medium, produced either in color or black-and-white, and combining the simplified and economical production steps of the slidefilm with the flexibility, movement, and graphic qualities of the motion picture and animation.

In a Fax sound film the narration, dialogue, or sound effect is synchronized with each scene, sequence, or visual image. As a silent film, titles precede a film or sequence, or are superimposed over an appropriate background.

From the standpoint of the user, Mr. Hunt declared, the most appreciated factor in Fax production methods is the possible adaptation of previously produced advertising and training materials to the film medium.

Printed material and photographs, either current or historical, advertising copy, charts, motion-picture footage on hand, and other materials can be reproduced on special cameras in the Hunt studios.

Background materials for re-editing into Fax films can be drawn from existing personnel training courses, copy from sales, safety, health, and public relations programs, prepared lectures and other accumulated written data found in organization or agency files.

Mr. Hunt said he developed the Fax system specifically as a service to small business concerns which have a great need for an effective visual medium to present their problems and programs to the public, sales pros-

pects, and clients but which do not have sufficient budgets for the production of standard sound films.

Several Fax clients, however, have come from various divisions of large corporations, "Some of these departments have a need for A-V presentations within their own limited fields," Mr. Hunt declared. "Our production system supplies them with these films at a practical cost."

Low production costs permit establishment of a library of subjects dealing with varied problems. For example, the Los Angeles Department of Water and Power film, for spring use in schools, showed the dangers of flying kites near power lines. The Yellow Cab picture illustrated the hazards of driving in snow, rain, and fog.

Special photographic, cutting, and editing equipment has been designed and installed in the Hunt studios for production of Fax films. Features of this equipment are the editing units and cameras which complete all effects within the camera itself, thus eliminating optical printing.

The editor, designed personally by Mr. Hunt, has these special features: (1) it can play a composite print with sound by shifting the sound heads; (2) it is possible to advance or retard the sound track in relation to the picture while the machine is running; (3) it can be used as a film reader; (4) it can be stopped and reversed manually with the special differential re-wind; and (5) it is possible to change quickly from an optical reading head to a tape reading head.

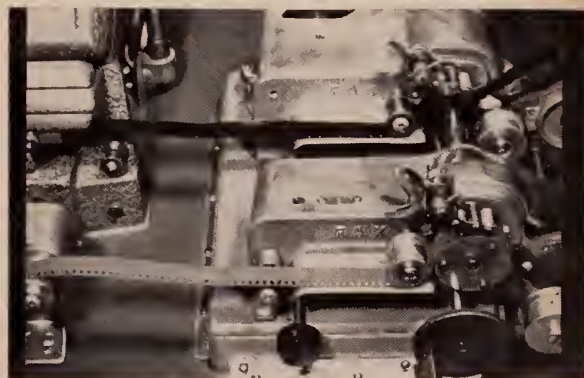
The average 10-minute Fax film contains from 125 to 250 scenes. A greater number of scenes does not increase the production costs, which are quoted in an extensive brochure which covers production suggestions and instructions. Fixed charges are established for special effects, additional narrators or artists, sound effects, special titles, etc. The sponsor can predetermine and control costs prior to production.

Hubbard Hunt Productions recently completed 200 three-minute musicals for TV, 70 half-hour wrestling films, and 40 subjects on "Blackstone, the Magician." All of these were edited in the Hunt studios on the Fax editor, play-backs, and other equipment.

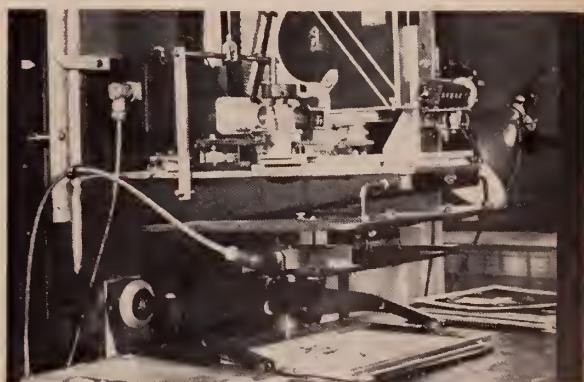
*A Hollywood professional develops a system for producing low cost films for the small advertiser.*



*Operator at the automatic camera crane showing Cine Special camera used in the production of Fax Films.*



*A sound editor specially designed by Hubbard Hunt for editing. Most interesting feature of the equipment is that it can shift the sound track in relation to the picture while editing.*



*Detail of camera crane showing platten, automatic camera drive, stop motion mechanism, and automatic dissolving unit.*



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## SAN FRANCISCO

• Continued from Page 268

land. Save a full roll of film for this tour if you plan to take it.

### THE HILL AND CHINATOWN

Before traveling too far from the downtown area, don't miss Chinatown and Telegraph Hill. You can transfer from the Fisherman's Wharf cable to a bus going by Chinatown. Good scenes of Chinatown are taken both day and night. In the daytime, you can photograph the quaint street scenes. In the evening, shop windows of exotic Oriental merchandise are bright enough for filming with a fast lens and Type A film. Restaurants and night clubs carry neon signs in Chinese.

Two famous panoramic views of San Francisco are offered the traveler. One, from the Top of the Mark on Nob Hill, is to be seen with drink in hand; while the second, from Colt Tower on Telegraph Hill, is a dry vista. Dry, that is, except for the bay and Pacific Ocean. At the base of Coit Tower, along the summit of Telegraph Hill, is a terrace for viewing the waterfront, North Beach and Marina districts, the two bridges, and Berkeley and Oakland across the bay. It's quite a sight. An elevator takes visitors to the top of the tower where even more expansive views are found. You may drive up Telegraph Hill or take the No. 39 bus.

### GOLDEN GATE PARK

Golden Gate Park has something for everybody. There are the art treasures of the De Young Museum, a pitch and putt golf course, Dutch windmills, lakes for boating, the Oriental Tea Garden, a floral conservatory, two sports stadiums, and a planetarium. The scenes here that would be hardest to duplicate anywhere else in the country are in the Oriental Tea Garden. Graceful arched bridges, tiered banks of Eastern flowers and shrubs, and running brooks form a delightful Oriental scene. Tea and cookies are served in a Japanese pavilion.

If you think the new wide-screen movie processes are something special, visit the planetarium in Golden Gate Park. A dome-like white screen covers the entire auditorium, and images of the universe as seen on earth are thrown upon it. A rotating projector supplies the sun, moon, and stars for astronomical lectures. Admission is 85 cents.

### SEE THE ZOO

Fleishhacker Pool, near the zoo and Ocean Beach on the West side of the city, is 1,000 feet long and the largest in the world. It's an outdoor pool with warm water. Nearby is the zoo with animals in barless settings rep-

resenting their natural habitats. The hours here are 10 a. m. to 5 p. m., but some animals cages become shaded in the afternoon. It's wise to get an early start at the zoo for the best pictures. Trained seals perform twice a day and the lions are fed daily at 2, except Monday. The zoo's open Monday, but the lions skip a meal that day.

The pool and zoo are a short drive from the west end of Golden Gate Park. If you want to visit that area by public transportation from downtown San Francisco, the L streetcar is the most direct route.

Seal Rocks and the Cliff House are at the opposite end of the beach from the zoo, on the other side of Golden Gate Park. Sea lions bask in the sun on Seal Rocks, and careful photographers with good telephoto lenses are able to capture them on film. The present Cliff House is the fourth restaurant of that name since 1863 to overlook Seal Rocks and the ocean. The Cliff House's fame is almost on a par with its prices. On a still higher cliff above is Sutro Heights Park where windswept evergreens and old statuary form a picturesque setting.

This section of the city can be found by driving to the end of Geary Blvd. or taking the No. 2 bus on Sutter Street downtown. You can save it for the end of the day because even the very *last rays of the setting sun* shine onto the Cliff House and Seal Rocks. Here is where many Eastern visitors see a sunset over the Pacific Ocean for the first time.

### GOLDEN GATE BRIDGE

And what about the two great bridges? You'll want to drive across them both; but if you haven't taken your car along, you can ride across the Golden Gate Bridge in a Greyhound Bus and the Bay Bridge in either a Key System bus or electric train. Pedestrians are permitted on the Golden Gate Bridge.

The fog is tricky in San Francisco.

### NON-THEATRICAL 16mm PRODUCERS

News of your activities are of vital interest to all readers of the "Professional Cine Photographer" section. Releases covering current productions are welcome by this column, will be reproduced on these pages. Please limit information to one page and include a description of the name of the film, subject covered, black and white or color, length, name of sponsor or advertiser. "Professional Cine Photographer" is interested in all commercial film activity in the United States, Canada, South America, Europe and Asia.



## ALLIES

• Continued from Page 276

ing against a wonderfully weather-beaten piling, her golden hair (growing clear to her waist, yet!), her daz-zlingly white swimsuit and toasty-brown complexion all combine to quicken Hal's interest in her — as possible picture material.

Carefully, he sets up and is cautiously and judiciously studying the light meter when Verna happens to see what is going on. As she bears down on him, Hal has already begun shooting the glamorous creature — who continues to sit motionless and smile most beguilingly.

"What's going on, here, Buster?" demands Verna.

"Just getting a little beach atmosphere," casually murmurs Hal squinting professionally at the now disconcerted subject who is swiftly gathering her sun glasses preparatory to departure.



Whereupon, Verna reaches into the suitcase she likes to call a handbag and withdraws a copy of "50 Ideas For Vacation Films (Ver Halen Publications, 25c a copy. Now selling at leading camera stores across the land) and intones: "According to the experts, and I quote, 'select scenes where natural native activities are going on in the foreground', end of quote."

"Yeh, so?" Hal lifts an inquiring eyebrow.

"Does that describe the subject you were shooting?"

Hal is the cool-as-tomorrow's ice-cubes type.

"Sure, she's a native of this town, lying around the beach is a natural activity, here, and I made very certain she was in the foreground. What is the beef?"

As long as Verna is speechless, I'll point up why I said this instance is problematical. Technically, Hal was wrong in shooting some fifty feet

without real action. On the other hand, none of Hal's friends (the husbands, at any rate), will be likely to complain that the scene is too long or monotonous.

And viewer-approval, after all, is important.

The straggler in our little parade of living faux pas is Emily Zunklegoff. With hubby, Kermit and their five lively children, she has spent an unforgettable two weeks on the desert. While Kermit has been industriously getting all the color and drama of the desert on film, such as the local tribal Indians, the celebrities lounging about the hotel pool and fascinating shots of the weird rock formations, Emily has forthrightly managed to keep the kids from getting too chummy with rattlesnakes, gila-monsters, scorpions and other sundry creatures of the wide open.

The last day of their stay, Kermit slips the final roll of film into a carton and says: "Address this to the lab while I go down and pay our bill."

With the confusion of five healthy youngsters romping about the place, shouting, screaming and engaged in general horseplay — plus all the thousand and one details to check regarding repacking — it is quite understandable that poor vacation-weary Emily Zunklegoff gives the return address of the resort.

That was five summers ago and I, personally, find it rather touching that they will probably never know why those glorious days will most likely never grace the screen in the living room.

People lose more darn vacations that way.

Some sage once write "it is human to err" and if you think that in an age of technical perfection, mechanical miracles and gadgets that all but think, that this isn't so any longer—kindly notice they're still putting erasers on pencils.

## STUDIO

• Continued from Page 270

fitting like the one used for the pilot light. This receptacle is hooked to a special micro-switch in the tape recorders. If the projector is plugged into the "Synco-outlet" with controls on "ON" and the tape recorder started, the projector will start in synchrony with the tape automatically. (Switch shown in Fig. 5.)

The inside of the front panel also has another outlet, marked "Internal outlet" in Sketch 1. This outlet delivers power to the recorder and turntables. Now to the back which consists of two panels. The top one is fixed; the bottom one is hinged and is held at the sides by two trunk-type

• See Next Page

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## GENERAL ELECTRIC



## STUDIO

• Continued from Page 287

support arms. A chrome handle on the outside and a snap catch—which is standard cabinet hardware — completes it. The turntable unit is a complete separate unit and can be seen in Fig. 3. It was made of 2x4 wood with a masonite top plate and it is held by eight screws supported by cup washers.

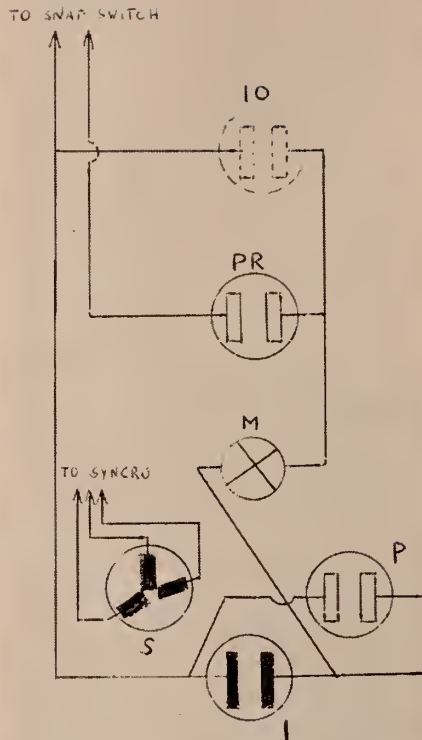
The top panel is the "electronic panel". It contains the three volume controls for the tone arms, the outside ones of which have a switch built in and control the two turntables. Below the dial plates can be seen a polarized 3-pole Amphenol fitting on the left, in the below-surface mount which is the Phono-motor connection. On the right is a 4-prong Jones plug and fitting and labeled "Input" being the input for the 3 tone arms. Shielded cables must be used for the connection. The jack above the controls is marked "output" and denotes the mixed output of the 3 volume controls and can be fed into the tape recorder by means of the connection seen in Fig. 3.

The turntables were constructed after the diagrams of booklets on "Building dual T. T." They were somewhat modified to suit the special conditions but details will not be discussed at this time.

The same applies to the mixer seen on the right of the panel. The top jacks are "Input", controls below are "Record" and "Microphone" and an "output" jack below. In operation a connecting cable is plugged into the "Record" jack and the "Output" jack of the turntable controls. The microphone is plugged into the microphone "Input" jack and another connection goes from the mixed "output" jack into the recorder. Standard jacks and plugs are used, the dial and name plates are "Chroname" brand, the knobs are plastic pointer knobs.

Now one word about finishing. When painting the cabinet be sure to remove plated screws and washers or you will smear them up with dark varnish which is hard to remove. During painting I held the panels in place by means of some old screws. The masonite panels must first be primed with clear (white) shellac. After a few hours the whole cabinet plus panels is given a coat of mahogany-stain varnish. After a few days you can give it a real good polish by applying Johnson's "Pride."

Lastly, all wiring connections are hooked up and the plated screws are put in the final assembly. Turntables are taken off the spindles and stacked in the back of the cabinet together with various power cords and extensions, but the tone arms must be



clipped into plated spring-steel clips available at hardware stores (used to hold brooms in closets).

Cover the recorder with the masonite cover, which should include a cut-out in the wood to make room for the little tape splicer that is fastened to the top of the cabinet and can be seen in Fig. 1.

The projector can be left sitting on top of the unit as long as you cover it with a plastic cover of the Mixmaster type — and now you can wheel away your whole "Studio" into the closet until next time.

## SYNCHRO SOUND

• Continued from Page 272

accessible, determine its diameter, and make up a wood or metal hub with a  $\frac{3}{8}$  inch thick by  $1\frac{1}{2}$  inch diameter hub on top as shown by figure six. The recorder in the illustration has a  $\frac{3}{8}$  inch diameter drive spindle so a  $\frac{3}{8}$  inch diameter hole was drilled into the end of the shaft. Make up a paper band to attach to this new hub and divide its length (which equals the circumference of the  $1\frac{1}{2}$  inch hub) into a number of equal divisions calculated as follows: Assuming a projector speed of 18 frames a second, multiply the diameter of the tape drive spindle in inches by 170 and divide the result by the recorder tape speed

• See top of Page 289

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## SYNCHRO SOUND

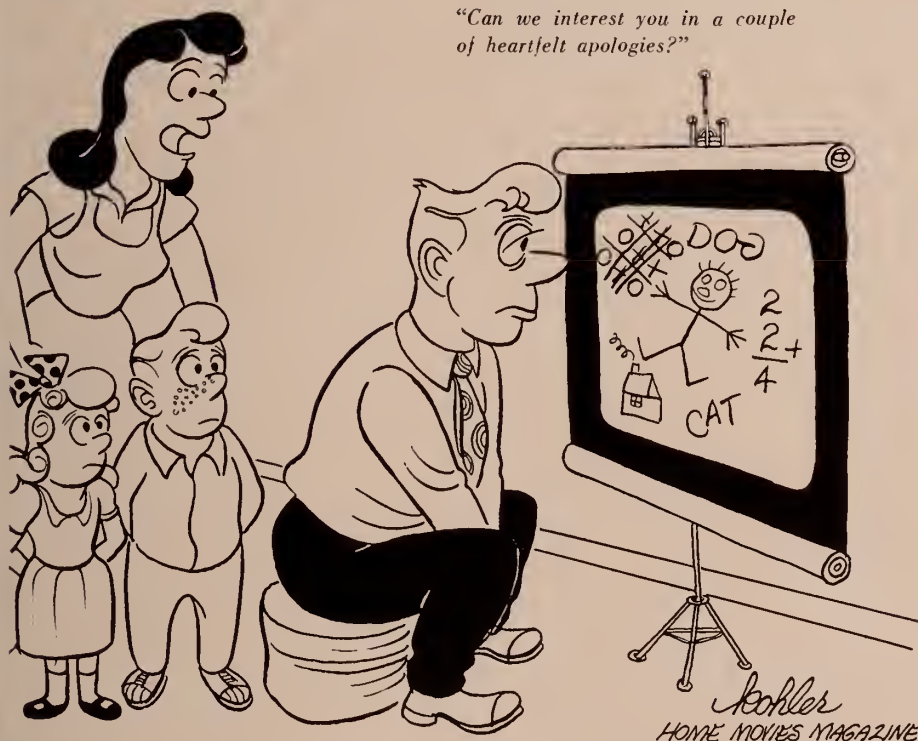
in inches per second. Divide the band into the nearest resulting whole number of equal parts. Secure this band to the circumference of the  $1\frac{1}{2}$  inch diameter hub. Then insert this hub onto the tape drive spindle and set up the recorder and projector as shown by figure seven so that a portion of the projected light strikes the paper band when using the reflector as with the first method. Record and play back in the same manner as with the first method. The hub shown in figures six and seven was made up for a recorder having a tape speed of  $3\frac{3}{4}$  inches per second and a tape drive spindle diameter of  $\frac{3}{8}$  inch. The resulting number of divisions turns out to be 17. Again the actual number of

divisions may be changed slightly from the calculated value in order to obtain a projector frame speed to suit the reader.

By following the above directions sound may be added to home movies at no extra expense and with very little effort.

Both variations above are doubtless based upon Revere's Synchro-Tape system described in the January issue of Home Movies—pp. 16. Entire outfit is obtainable from Revere for \$7.85, and includes roll of tape, 600 ft. scored, reflector, marking tape and directions. However, readers can experiment using the author's suggestions as outlined in this article.—JR.

## THE REEL McCOYS...



## EFFECTS

• Continued from Page 281

a look at. But no matter what method used, we should always keep in mind that there is positively nothing as distracting to an audience as a camera trick which falls flat.

Most production problems can be solved in one way or another with a practical mind, quick at contriving, together with ordinary camera horse sense. We witness such effects many times on the theatre or TV screen, but we are seldom aware of them. The times when we do detect them, are the

instances when the illusion falls short of convincing the audience. A successful effect nearly always will go by unnoticed.

The use of filters is perhaps one of the greatest means of attaining a desired effect, but as this subject was discussed in the May issue of this magazine, we will go on with the other devices.

*Shooting with your camera upside-down* in order to have your action reversed, is one of the oldest tricks in the business. After the scenes are pho-

• See EFFECTS on Page 290

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## EFFECTS

• Continued from Page 289

tographed and processed, they are spliced right side-up, thus making the action seem to be going backwards when projected. This is especially useful when creating scenes which otherwise would be too risky to perform. Say you want to shoot a picture of a girl standing up against a board—the object of a knife thrower's frightening blades. A professional knife thrower and his fair partner is a very, very expensive team. Besides, you may want to use people of your own choice for the part. The trick is accomplished by mounting your camera upside-down by the use of a special bracket on your tripod, then having an assistant out of camera range pull the knives out of the board by the use of thin, but strong, strings of the same color as the board, or whatever background it is to be blended into.

Your script may call for a boy to be knocked down by a truck. The effect can easily be achieved by shooting the action in reverse. Arrows finding their marks, men leaping onto high perches, animals backing away, heavy objects rolling up-hill, etc., are some of the things often done by the upside-down camera method. If you want to show the countryside as seen from the front of a moving train, you needn't climb on the cowcatcher of the locomotive to achieve what you want. With your camera in upside-down position you will find it a lot more comfortable—and safer—to shoot the scene from the rear platform of the train.

If you want to move in fast from a longshot and end up with an extreme close-up, well centered and composed, you will most likely run into parallax trouble. Here is another time you are better off reversing your action. If you are going to center on a sign on a plain wall, it will be even easier to hang the sign upside-down and pull away from it.

*Double-exposure is a very useful trick* and basically simple, but it should be handled with some degree of artistry and imagination. In using color film, it should be kept in mind that all colors do not always mix well. Most professionals prefer to shoot each scene separately, and then have them superimposed by the laboratory, thus taking advantage of the greater degree of control in balancing the two scenes so that each will have the desired density.

*Slow motion and fast motion have their specific needs*, not just to amaze the audience with old-fashioned gags. Fight-scenes are usually "undercranked", as the terms goes, at 18 or 20 frames per second. "Chases" usually vary in speeds, but are seldom shot at normal speed. An automobile go-

ing across the screen will sometimes have to be slowed down, but when it is going away or towards the camera, it has to be speeded up by running the camera at a lower rate of speed to give the vehicle an even motion through the whole sequence. And there are times when the camera speed has to be changed during a shot, as for instance if you want a car to take off at break-neck speed. As the passengers enter the car, run the camera at 24 frames (we are only speaking of sound speed), then at the moment you want the car to leap forward, bring your camera speed down to 16 frames. But be sure to have an assistant ready to close your lens down half a stop to compensate for the added exposure. Suppose you want to photograph a big breaker rolling on on the beach, there is a way of enhancing that scene if you know a little trick. This is the way it is done: as the wave appears in the distance, photograph it at regular speed. The camera follows the wave until it finally breaks. At that moment you speed up your camera to



slow the breakers down to a graceful thing of beauty. This is one instant when you do not need to touch your diaphragm setting, as the white foam of the newborn breaker will make up for loss of exposure.

*To get dramatic clouds passing by a full moon at high speed*, shoot right into the sun. First select the proper filter (usually a Wratten 72 for black and white, a 100% Neutral Density for color film) and then stop your lens down as far as it will go. Shoot your scene at 8 or 12 frames per second.

*To have a subject suddenly appear on the scene as out of thin air*, shoot your scene with your camera on a steady tripod, then fade it out with whatever fading device you are using. Crank your camera back to the beginning of the fade, place your subject in your scene, and then fade it in. You can have your subject disappear by reversing the process. This is normal procedure for a lap dissolve, which merely consists of a fade-in double-exposed on top of a fade-out. Be sure your shutter is completely closed, or the lens is capped, before you start rewinding! If your camera is not



equipped with either a fading device or a variable shutter, you can make your own fading glass by coating a rectangular panel of thin glass with smoke soot, graduating the application from clear to full opaque.

If your camera is equipped with a good matte box, there are a number of tricks which can be performed without much trouble. The old Keystone Kop gag of having an endless stream of cops emerging from the rear door of a sedan, was done with a matte box. Half the car was masked off, photographed and film rewound. Then the masking was reversed to the opposite side of the screen, and the multitude of cops entered through the masked-off side of the car, and then poured out through the other door. The effect became famous with the old Keystone Kop films. The same method was used in photographing a fat man hiding behind a thin flag pole, or one person playing twin roles.

If you want to show that shiny new car of yours turning over — without any damage to it — there is a very simple way of doing it. Have some one drive the car directly at the camera, and stop it when a few feet in front of the camera. As the moving car fills the frame of your finder, jerk the camera over to one side. This will give a good enough illusion of the car turning over on its side—*provided no part of the background is visible*, shooting from a low angle.

To show a driver in the seat of a moving automobile is quite simple. Shoot from a low angle to show nothing but a cloudless sky in the background. Have the driver go through the motions while someone rocks the car. To add to the illusion, have a helper stand on the side of the car—but out of camera range—and with a tree branch make shadows sweep across the hood and the driver at normal intervals to simulate trees along the road.

Often a lot of money and time can be saved by filming a still photo — and many times this is the only way of getting certain shots. I once was called upon to make a color film of the interior of a huge factory. There was not enough light to shoot this tremendous lay-out, and to light it properly for color film would require more arcs and generators than the job was worth. The problem was solved by making an 8x10 color transparency with the aid of a dozen large flash-bulbs, fired from different planes. Then this transparency was illuminated over a ground-glass, the camera focused at five inches and with a slow pan across the picture, a perfect illusion was achieved.

Many lenses will not focus for ultra-closeup pictures, but in a pinch this can be overcome by buying ordinary

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## EFFECTS

• Continued from Page 291

reading spectacles from any dime-store as supplemental lenses. Focal range of such lenses is indicated on a small label on each lens, and by experimenting you will soon find the proper diopter to suit your needs.

When filming factories in color, one is usually confronted with the problem of having to mix daylight with incandescent light. If arcs can be used, there is no problem, as they will easily match daylight. But the incandescents, all daylight has to be shut out, unless the daylight coming in can be corrected. Otto K. Olesen, Mole-Richardson, and other electrical lighting firms can supply a gelatine filter (No. 57), which may be placed over the window to shut out all the blue light. Eastman Kodak Co. has just recently put on the market a liquid filter stripping lacquer, which may be painted right

onto the glass, and then the job is completed, it will peel right off with the greatest of ease.

A cameraman's real ingenuity is tested to the utmost when he is out on location, away from the studio's technical facilities, especially in rugged territory, or in foreign land. One ingenious cameraman once made a good substitute for a camera crane, when he needed a boom shot a few hundred miles away from his ordinary operating base. He placed a sawhorse on top of a parallel, and across it laid a heavy plank for his "crane arm". At one end he mounted his camera and placed himself, and at the other end he used a member of the technical crew as a counter-weight. This procedure was successful, as was the final product. When a dolly shot is needed, and there is do dolly to be had, the next best will have to do. I have seen baby buggies, rollerskates, skis, sleds, pontoons, bicycles and almost any-

## STUDIO

• Continued from Page 271





thing that would move, used for a camera dolly.

*Speaking of location difficulties*, once when making a film in far-away Lapland, I needed a shot of a little cabin with light pouring out of its windows and some fast action in front of it. This was truly a challenge, as I had no light stronger than an old kerosene lamp. But — as I said before — the simplest way is usually the best way. I taped tinfoil on the windows and hung the old lace curtains on the outside. In the afternoon, when the sun was low, the light hit this reflecting surface and created the illusion of light coming from the inside of the cabin. To add to the effect, I sprinkled some flour on the ground

directly in front of the windows to make it look as if the light reflected on the ground. Then I photographed the scene with a night filter and the correct amount of under-exposure. For my purpose I had enough light to shoot the action which took place in front of the little dwelling.

If a slim budget prevents the company from the slightest suggestion of an extravaganza, it is up to the cameraman to try and give production value to the film by using his know-how. And this know-how is best developed by trying out every trick you hear of, or even better, think up some of your own. If they work out well, you have some more priceless items in your bag of tricks.

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lens, as on the Eastman cameras. These will give the correct right and left side lines of your shots, at any distance. Working at short distances, however, is another matter, because it is not accurate in terms of the top and bottom limits of your shot. The reflex finder can be mounted directly beside the lens, and will give the correct top and bottom limits, although in ultra-close shots, it would not be exactly right on the horizontal sidelines. The parts are simple and all that is required is a reflex finder from an old still camera and a piece of metal. The type described here applies to the Kodak cine 8, but with slight modifications may be applied to almost any cine box, eight or sixteen.

First thing to do is to mask off the reflex finder so that it includes only the field of the lens on the camera. This can be done as outlined in the section above. Mark this field on the frame around the ground glass in the finder.

When this is done, remove the frame holding the ground glass in place, and cover the glass with opaque scotch tape. Then cut out the part of the tape that covers the field area that you have already marked. You now have a reflex finder that is matched to take in the same field as your camera lens.

Cut the sheet of heavy tin and bend it to shape as indicated in the sketch. Drill the necessary holes to take the top screw of the camera case, and another larger hole directly in line with the center of the camera lens to hold the reflex finder. Unscrew the rim from the front of the reflex finder, and insert the viewfinder in the hole in the mounting plate, and replace the rim to

hold it in place. Next remove the top screw of the camera case and tip it with a drop of glue, so that afterwards the finder can be tilted up without loosening the screw. This tilting of the tin bracket is necessary on the Eastman eights in order that the camera may be placed in its carrying case. With various cameras, or with different cases, this will not be necessary, and the camera can be fixed rigidly in position.

With the waist-level finder now in place on your camera, it is required now only to check its alignment with the regular finder on the camera. Check is carefully against the standard finder at ten, twenty-five and fifty feet. The necessary adjustments can then be made by bending the heavy metal mounting bracket.

#### CENTERING CLOSE UPS

Here's a simple method of centering close-ups with a Keystone 16mm camera when the camera is hand-held. It can be modified to work with other cameras too.

On the viewfinder of the Keystone there is a square etched into the glass to indicate the frame area when a telephoto lens is used. When sighting close-ups made with the regular 1" lens, the camera can be centered accurately by the following method. Bring the upper left hand corner of this etched square in line with the center of the object being filmed — and that's all there is too it. It is a good idea to paint a dot at this point, with black lacquer, to facilitate quicker alignment. This same principle can be used with other cameras after a few tests to determine where the dot should be placed.

(Continued next month)



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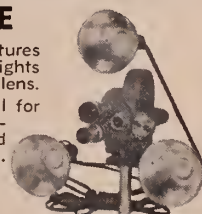
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## "THE STREET"

• Continued from Page 282

Our largest exterior (set), however was on Chicago's South State Street. In order to do a long night-time dolly shot, we were forced to light nearly half a block. For this we used a battery of supers (10,000 watts) and seniors (5000 watts) drawing nearly a thousand amperes of electrical current.

We worked feverishly all night long to complete our lighting setup and shoot the necessary scenes. As the night wore on, the task was further complicated by the appearance of numerous skid row characters, many of whom wanted to get into the act. Their attitudes ranged from the maudlin to the belligerent and these unsolicited "extras" did little to help our tardy shooting schedule.

If some of our exterior locations were too large for comfort, some of the interiors were certainly too small, particularly in cases where we used a mike boom and other sound equipment to record dialogue. Since most of these sets were either too reverberant or too noisy, the location recording was used merely as a reference track for post recording the dialogue later in the studio.

All in all, a little more than three months elapsed from the time that shooting started to the day when the color pilot print was ready. This was a fairly tight schedule in view of the fact that it included the time necessary to compose, orchestrate and record an original musical score.

Actually, filming "The Street" with artificial sets would have been in many ways simpler, and perhaps less expensive. The problems of securing adequate electricity, of moving lighting, camera and sound equipment, and lighting natural sets added many man-hours to your production budget.

On the other hand, it is doubtful if the same grim realism could have been achieved except by shooting on location. As we say, all of the exciting film backgrounds are not on the other side of the world—you may find them within a few miles of your own home.

## SKID ROW

• Continued from Page 283

sequence are repeated for ironic effect. The pace becomes slow and the feeling is one of decadence. All three elements of the film, the images, the narration, and the music build the mood. The final climax is reached when a scene of violence on the Row is shown. A quick flashback to the speakers on the square completes the contrast and impression of the area.

Many fast cuts were used. In the

ten minutes of running time there are 160 separate shots. The narration was designed to capture the feeling one has when in this area. Typical sidewalk conversation is often used. At times there is only an indirect relation between the images and the narration. The voices are sometimes used in a round or in unison. The music is fast moving and always in the modern idiom, and is carefully coordinated with the narration and images.

Some of the techniques I used in writing the script for this film come from several sources. First of all, the influence of James Joyce and his stream of consciousness style was strong. Often the narrators in the film repeat phrases which are only related in the minds of the city people, and the general interpretation of the streets is done with the use of language and thoughts, both conscious and subconscious, as primary motifs. A great film director has written of the use in the film sound track of what he calls the 'inner dialogue'. Joyce, it might be noted, was extremely interested in the use of the stream of consciousness style in film scenarios. More recently the *Lettrists*, a group of European artists working on the Parisian Left Bank, have produced many interesting ideas on film technique. When I became associated with this group last year I learned of many of their ideas. Their primary doctrine in film making is that the sound track should be a major part of the completed film. The sound may be at times in only indirect relation to the image, and in some cases it may become even more important than the image itself. They strongly approve of Joyce's literary technique and they often employ his style in their sound tracks. With this as background the reader can now better understand the nature of the sound and its relation to the image in *East to Skid Row*. Of course we could employ only a modified version of the ideas of Joyce and the *Lettrists* since the film demanded in some cases, unique treatment of its subject matter.

All of the people who worked on our film have been interested in the cinema for some time. The music was done by two students studying with MGM composer Miklos Rozsa in his graduate class in Composition for the Screen at the University of Southern California. The three narrators, Robert Dyer, Heber Hogan, and William Hogan, are graduates of the Pasadena Playhouse and are active in dramatics in the Southern California area. The sound work was done by Allen Deland of Pasadena. All film processing and final sound work was done by laboratories in Hollywood.

The editing of this film took many days of work. We used the light value and action as much as possible. In a



few cases the shots used are not what is called 'technically perfect', but they were used to enhance the realistic treatment of the subject. An out-of-focus shot of the inside of a cheap bar is more effective than one clearly defined, since the mood of the bar is more effective than one clearly defined and the mood of the bar is more accurately captured by the former. We used shots of one and two second duration, and one sequence contains twelve one-half second shots. These were used to fit the fast mood of the area we were treating. In all cases the composition, content, and duration of each shot was considered in relation to the rest of the film.

A Bell and Howell 70D, 16mm 100 foot capacity camera was used. This camera is well suited for use on location. The lenses employed were a wide angle, a one inch, a two and a six inch telephoto. Plus X and Super XX black and white film were used. For badly lighted still subjects camera speeds as low as eight frames per second were employed. The sound track was post synchronized, though no lip synchronous sound was needed. The sound was first recorded on a



Stencil-Hoffman 1/4 inch magnetic tape machine and was later transferred to 16mm magnetic tape. The final composite release print has sound which was electroprinted from the 16mm tape.

The future of experimental films is considered by some people as not too promising. For the present such films are restricted to the so-called 'art theaters' and film societies. Nevertheless we feel that the future is hopeful. Distribution of 16mm films is constantly increasing. More attention is being paid to innovators in the experimental film field. Our group feels that the cinema medium offers endless possibilities and so we plan to be quite active in the future. We are now considering the production of a film employing the 'inner dialogue' technique to express a strong dramatic plot. For such work the thoughts, both conscious and subconscious, of the characters would be on the sound track interposed between bits of conversation. By the use of such techniques the cinema medium can be full employed to great advantage.

## Professional Animation

Somehow, over the years animation has acquired a reputation for being mysterious. Live-action men look at it askance. What is this mystery of "how do you make 'em move?" The only mysterious thing about it is that it has remained a mystery for so long.

Almost anyone with a motion picture camera can make inanimate objects move on the screen by single-framing, stop motion, time lapse, or whatever you want to call it. Animators do the same thing with drawings. True, there are tricks and subtleties — but basically, live-action and animation are all the same to a length of film. Any motion picture is made up of still photographs that give an illusion of movement when projected. In animation we use different methods to put those stills on film.

We have developed a number of tools to help us do this better and easier. In shooting a live scene with a camera we don't have to worry about any registration devices, the camera does it all for us. In animation we make a series of drawings; but in order to maintain a flow of action, or to keep each drawing in its proper relation to the other drawings of the scene, we need a registration device, accurate and unvarying. This is the peg system. Pegs are just what the name implies. Animation paper is punched with holes that fit exactly over the pegs. Every peg bar in a given studio is exactly the same as every other peg bar, on the animator's desk and under the animation camera stand.

But when we have our drawings made, on pegs, and are ready to photograph them, how do we know what size they will be on the screen, or even if they will be on the screen at all? In live action there is a finder on the camera—we can look through it and know what we're shooting, and how it will look on the screen.

In animation our finder is the field chart. (The field is the area we are shooting.) A field chart is a device which is standardized in every studio, and is calculated on the basis of distances of lens to subject matter. In other words, the closer the lens is to the artwork the smaller the field, the farther away the lens is, the larger the field. Since our camera is mounted to shoot vertically, the fields are permanently marked off on the camera stand to correspond to our field chart. Thus we know just what area our lens will take in when we animate on any given field, and we can plan our drawings accordingly.

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## INDUSTRIAL

• Continued from Page 284

clean and orderly it presented problems. In the first place, it had many windows. The incoming daylight had to be balanced with the interior illumination as color film is corrected for one type or the other and never with the two combined. Arc lighting is the ideal solution if the budget will allow, for it balances daylight perfectly. There are, however, two other possible ways: correct the daylight coming in or black it out altogether.

*Gellatin sheets 20x24 inches can be purchased for thirty cents each. When taped over the windows these squares filter the incoming light to balance the interior illumination of 3200° Kelvin. A similar effect can be obtained by spraying a laquer-like liquid over the windows. This can be purchased from Eastman Kodak. When dry, it can be peeled from the surface. If none of these precautions are taken the film will have a blue overcast wherever artificial and sunlight meet.*

Many of the operations in the Wayne plant use electric current so there were any number of outlets but in order to take care of the added requirements of lights and camera, a plant electrician bypassed the fuses and connected our lines directly to incoming power.

The sweeper is made up of twenty thousand parts most of which are produced in the plant. Some of the operations would photograph satisfactorily, others would not. Certain of them the client was anxious to have in the picture and we spent some time watching the machinery before we could tell him what we could use.

In photographing these operations another camera problem presented itself. The machines are dark metal, steel for the most part, and the workmen wear white uniforms. In color film it is impossible to expose correctly for such a wide contrast. When this was explained to our technical man he simply asked: "What color do you want them?"

A soft, light green was decided upon and the next morning when we arrived, all of the machinery which we were to use in the picture had been painted. That kind of cooperation doesn't leave any excuse for second rate work.

Naturally, we had to use the workmen in the plant as our actors. Often, in the middle of a good scene, an inexperienced man will turn and look at you to see how he's doing and spoil the scene. We were careful to tell the men to go ahead with their work and pay no attention to us; that often it would be necessary to wait until they came to a certain part of it before the camera would start. Without exception they obeyed although at times the di-

rector would request some slight movement, such as raising an arm, so the camera could show exactly what was going on.

After the making of the individual parts was photographed, we moved on to the assembly line. The whole sixty-five feet of this line had to be lighted for the long shot. Afterwards, we photographed the various operations in closer shots such as welding the frame, lowering the engine into place, putting the housing on, the hopper front door, the brooms, etc. These scenes were dissolved so that the effect on the screen is that of building the machine before your eyes.

The second part of the picture must show how the machine worked — how effectively it cleaned all kinds of pavement, gutters and industrial property. Nothing could be faked. Since the elevators which raise the dirt swept up by the broom are inside the hopper, we considered using animation to show the action. However, we discarded this solution as it seemed to us to be necessary for the prospective buyers to



see the actual operation instead of a drawing. By removing one side of the hopper and using reflectors, we got good scenes of the operation of the elevators.

Practically all of the scenes of the machine at work were actually taken at locations where machines were cleaning — but at times it was necessary to dramatize some operation, such as the maneuverability of the big sweeper. One of the selling points is the size of the hopper (which holds the swept up refuse) because this enables the machine to travel to central dumps instead of leaving little piles of dirt in the street to be picked up later. But the size of the hopper, plus the big brooms, makes it appear somewhat cumbersome. To point up that it is not so, and as easy to handle as an automobile, we staged a little scene. We put a boy on a bicycle crossing the street as the machine comes down a hill sweeping the curb. The boy is looking off to the driver, and he very skillfully turns the machine out.

• See Next Page



missing him, and drives on with the surprised kid looking after it.

Naturally the machine raises some dust even though it uses a fine jet spray of water. In the camera, however, this light film of dust looked more like a dust storm. This was overcome by shooting from a height. The very fine spray didn't pick up well so we shot the spray side-lighted against a dark background.

To demonstrate the machine's effectiveness on all kinds of pavement, we looked for cobblestones and brick, both very scarce in this part of the country. We found the ancient cobblestones in an orange grove district and the only bricks were in a private driveway to a four-car garage.

Several of the sweepers which have dual controls enabling the driver to always go with the traffic are used by the California Highway Department. It took some persuasion to get permission to show one of the machines at work on the San Francisco-Oakland Bay Bridge as the Sanitation Department was afraid we'd slow up traffic or cause an accident. However, it is possible for one cameraman with a small camera to be fairly inconspicuous and we got the shots without accident.

It was also necessary to get the Army's permission to photograph the machine cleaning between and around the parked planes at Hamilton Air Base.

Since there is a large industrial market for sweepers, we included in the picture scenes at one of the Pacific Fruit Express yards. Here we showed how the machine sweeps up chunks of ice, banana stalks, wilted and rotten vegetables swept from the refrigerator cars.

Also included were scenes in San Francisco (the hills are a problem to other sweepers) and New York which has the biggest sanitation problem due to its size and the nature of its industry and location.

Since the picture was made for the purpose of selling the product to civic groups, engineers and councilmen, the narration had to be slanted to them and others in authority. It is sometimes difficult for a salesman to get such a group together — he talks to the city engineer or one or two councilmen at a time. But the picture enabled him to talk to them in a group — with precisely the same words each time, telling the story in the best way as the picture demonstrated the product, showing in detail every operation.

Letters to the company from distributors all over the country say the film is selling machines and at the present time, seventy-five prints are in use.

# FILM LIBRARIES

8MM and 16MM FILMS . . . Where To Rent or Buy . . . Sound or Silent

## CALIFORNIA

**COMPTON**  
Evangelistic Audio-Visual Association  
2342 E. 126th St.  
Nevada 6-5118, NEWmark 1-9920

**HOLLYWOOD**  
Hollywood Camera Exchange  
1600 Cahuenga Blvd.  
HO. 3651

**LOS ANGELES**  
Films Incorporated  
5625 Hollywood Blvd.

**SAN FRANCISCO**  
Brooks Cameras  
56 Kearney Street

## ILLINOIS

**CHICAGO**  
Ideal Pictures Corp.  
65 E. South Water Street

**URBANA**  
Swank Motion Picture Inc.  
614 N. Skinker Blvd.  
St. Louis, Mo.

## KANSAS

**HUTCHISON**  
Don E. Reger Film Rental Library  
Box 864, 5½ W. Sherman

## LOUISIANA

**NEW ORLEANS**  
Delta Visual Service, Inc.  
815 Poydras St. (12)

## MARYLAND

**BALTIMORE**  
Lewy Studios  
853 North Eutaw St. at Biddle

## MASSACHUSETTS

**BOSTON**  
N. E. Film Service, Inc.  
755 Boylston Street (16)

## MICHIGAN

**DETROIT**  
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Holman's Sound Service  
3008 Third Avenue South

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ALSO HAVE COMPETENT PROJECTOR OPERATORS AVAILABLE

## NEW JERSEY

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257 Main St.

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**BROOKLYN**  
Reed & Reed Distributors, Inc.  
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**NEW YORK CITY**  
Films Incorporated  
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Institutional Cinema Service, Inc.  
1560 (HM) Broadway (36)  
Mogull's Films & Camera Exchange Inc  
112-114 West 48th Street  
Mogull's Film & TV Bldg.  
National Cinema Service  
71 Dey St.  
Nu Art Films, Inc. (19)  
112 West 48th St.  
Peerless Camera Stores Film Library  
415 Lexington Ave.

## OHIO

**CLEVELAND**  
Sunray Films, Inc.  
Film Bldg., 2108 Payne Ave.

## OREGON

**PORTLAND**  
Films Incorporated  
716 S.W. 13th Ave.

## PENNSYLVANIA

**ALLENTOWN**  
Commercial & Home Movie Service  
727-729 North 19th St.

**PHILADELPHIA**  
Ted Kruger  
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## RHODE ISLAND

**PROVIDENCE**  
Samson's Picture Service  
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## WISCONSIN

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1. The names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Charles J. Ver Halen, 9014 Larke Ellen Circle, Los Angeles 35, California; Associate Publisher, C.J. Ver Halen, Jr., 1019 Chevy Chase Drive, Beverly Hills, California; Editor, Henry Provisor, 1346 S. Rimpau Blvd., Los Angeles 19, California.

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C. J. VER HALEN, JR.

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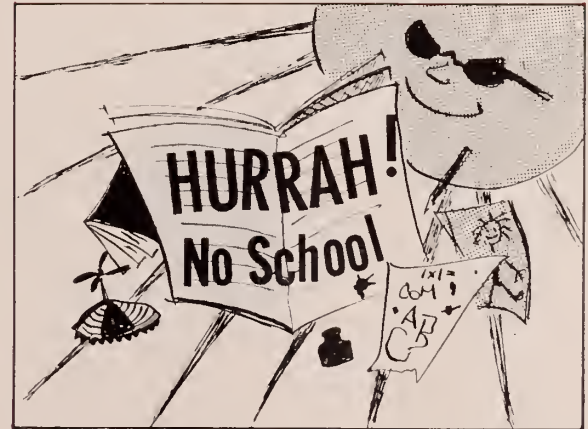
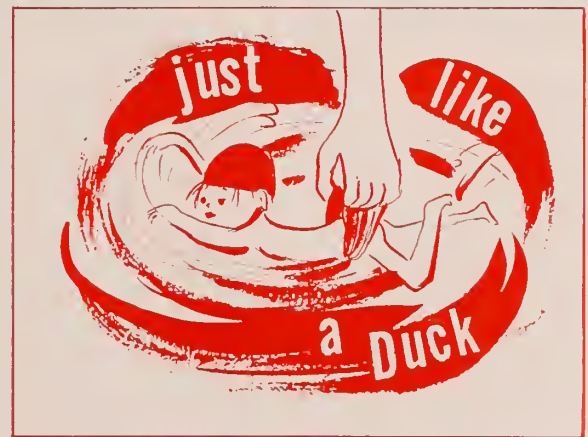
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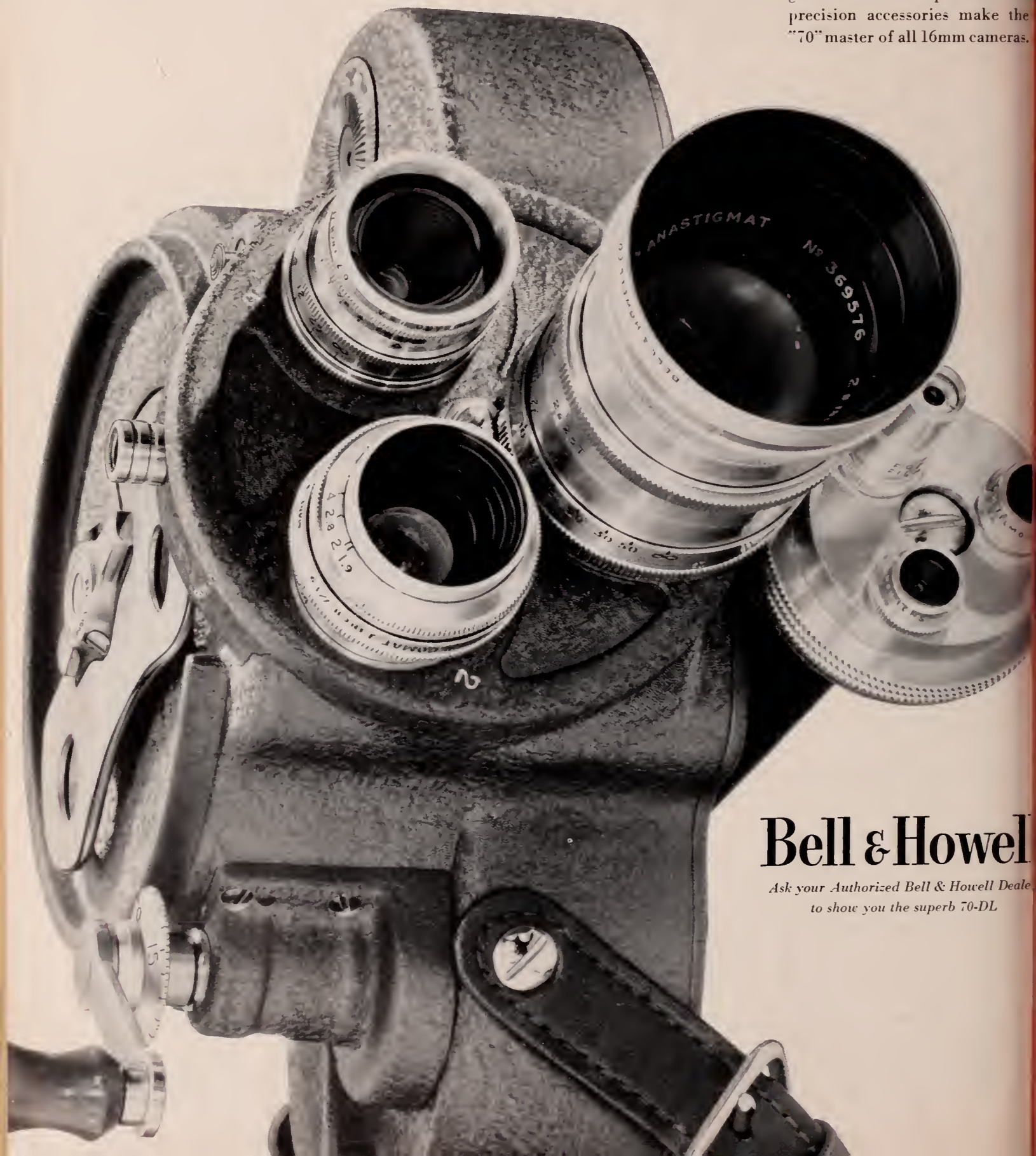


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HOLLYWOOD'S MAGAZINE FOR

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# Home Movies

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AUGUST 1953

35 CENTS





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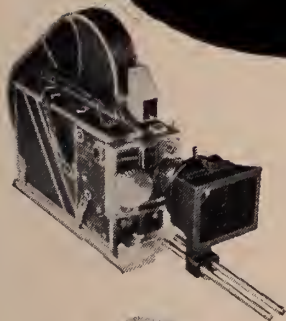
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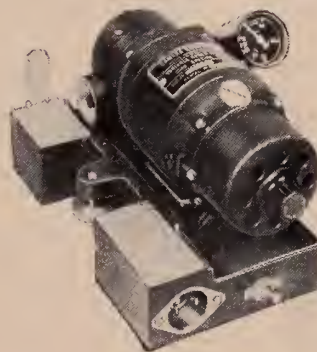
Knurled knob on armature permits rotating for threading. "On-Off" switch in base. Platform base threaded for 1/4" or 3/8" tripod tie-down screw. Rubber covered power cable with plugs included.



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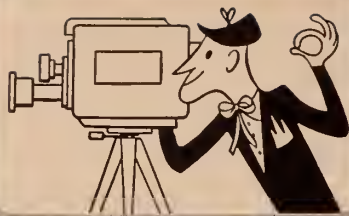
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# Home Movies

HOLLYWOOD'S MAGAZINE FOR THE

8mm AND 16mm AMATEUR

and

professional

## CINE PHOTOGRAPHER

Vol. XX

CONTENTS FOR AUGUST, 1953

No. 8

### articles — home movies

TWO SHORT SCRIPTS—By A. M. Lawrence . . . . .	306
PHOTOGRAPHERS ARE NUTS!—By Frances Caloia . . . . .	312
EDUCATIONAL FILMS—By Charles L. Anderson . . . . .	313
BEGINNERS CAN PLOT HOME MOVIES—By Joseph Salerno . . . . .	314
MOVIE QUIZ—By Joe Reimer . . . . .	315
SEEING IS NOT BELIEVING—By Robt. Lee Behme . . . . .	315
DUAL RECORD PLAYER—By Jas. R. Oswald . . . . .	316

COVER PHOTO—By Churchill-Wexler

### articles — Cine Photographer

HOW TO USE GRIP EQUIPMENT—By Leonard Clairmont . . . . .	325
HALLS OF IVY—By Martin S. Dworkin . . . . .	326
AVALON DAGGETT—By Lorraine Sisler . . . . .	327
ROBERT FLAHERTY—FILM PIONEER—By Arthur Marble . . . . .	328
PROFESSIONAL ANIMATION . . . . .	341

### departments

CLUB NEWS . . . . .	307
CINE WORKSHOP . . . . .	308
MOVIE MAGIC . . . . .	308
MOVIE IDEAS . . . . .	310
LET'S GO SHOPPING . . . . .	318
16MM PROGRAM FILMS . . . . .	324
HOLLYWOOD PROS AT WORK . . . . .	330
FILM LIBRARIES . . . . .	341
CLASSIFIED ADVERTISING . . . . .	342
TIMELY TITLES—By Marion Kyle . . . . .	343

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Technical Editor:  
JAMES RANDOLPH

CHARLES J. VER HALEN  
Publisher

Art Director: JOE WALL  
Advertising: SYD CASSYD

Associate Editor:  
L. L. ROWE

C. J. VER HALEN, JR.  
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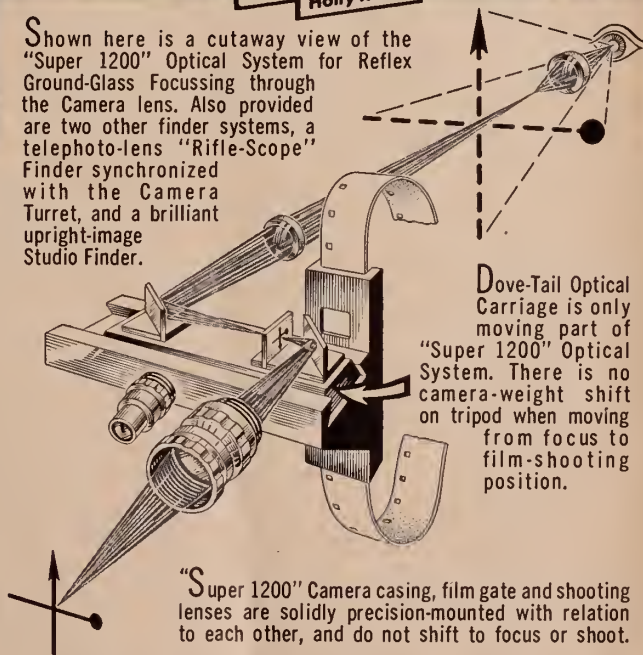
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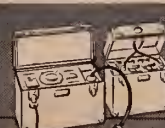
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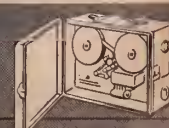
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# 2 SHORT SCRIPTS...

## I've Got a Secret

(This domestic drama may be filmed on a single 50 foot roll of 8mm or 100 feet of 16mm film).

1. L.S. City residential district.  
2. M.S. Two ladies, neighbors, Mrs. Allen and Mrs. Baker, are gossiping over the back fence.

3. C.U. The ladies, busy talking, stop to watch another neighbor, Mrs. Davis, who is just returning home from the market.

4. M.S. Mrs. Davis, with her shopping cart full, comes down the walkway of her home and enters her house without seeing her two talkative neighbors.

6. C.U. Title: "Mrs. Davis doesn't seem to have many friends!"

7. C.U. Mrs. Baker answers jokingly.

8. C.U. Title: "True. I wonder how she manages it?"

9. M.S. Mrs. Allen and Maker Baker together. Mrs. Allen whispers to Mrs. Baker.

10. C.U. Title: "This is what I heard—"

11. C.U. Mrs. Baker, listening intently.

12. C.U. Title: "—She has a most unusual way of using her hat and gloves...."

FADE IN FADE OUT

13. M.S. Mrs. Davis is busy in the kitchen.

14. C.U. The doorbell is ringing.

15. M.S. Mrs. Davis quickly puts on her hat and gloves, then goes to the door.

16. M.S. As a favorite lady friend enters, Mrs. Davis speaks to her blithely.

17. C.U. Title: "How lucky — I just came in!"

18. C.U. Her friend smiles with pleasure.

FADE IN

FADE OUT

19. C.U. Mrs. Allen is continuing her talk with Mrs. Baker.

20. C.U. Title: "Here's how she uses the hat and gloves to get rid of people—!"

FADE IN

FADE OUT

21. M.S. Mrs. Davis, busy in the kitchen.

22. C.U. The doorbell is ringing.

23. M.S. Mrs. Davis quickly puts on her hat and gloves.

24. M.S. Shot from outside the house. The boring Mrs. Blababout is at the door as Mrs. Davis opens it.

25. C.U. Mrs. Davis speaks politely to Mrs. Blababout.

26. C.U. Title: "So sorry, Mrs. Blababout, but I'm just leaving!"

27. M.S. Mrs. Davis comes out, closes her door, and bids goodbye to Mrs. Blababout.

## Window Shopper

This little story may be filmed on 100 ft. of 16mm film or 50 ft. of 8mm.

1. L.S. Shopping district of a city.

2. M.S. Well dressed lady admiring clothes in a beautifully decorated window.

3. C.U. Madame Clarke gazed admiringly at the models.

4. C.U. Madame opens her handbag, then her coin purse, finding only small change.

5. C.U. Look of disappointment on lady's face. Her activities this afternoon must be restricted to window shopping.

6. M.S. Madame shrugs her shoulders and slowly ambles along the sidewalk.

FADE IN FADE OUT

7. M.S. Madame Clarke approaches a shoe store. She stops and admires the window display.

8. C.U. A window of women's smart shoes.

9. C.U. Madame debating to herself whether she can summon the courage to go in. She flips a coin, smiles and walks boldly in the store.

10. M.S. Smiling young clerk mo-

tions Madame to a seat.

11. C.U. Madame is tired of walking so she removes both shoes and sighs in relief.

12. C.U. Clerk measures her foot, then goes off in search of shoes. Madame Clark pulls out a mirror and checks her makeup.

13. M.S. Clerk brings a pair of shoes and tries them on.

14. C.U. Madame shakes her head.

15. C.U. Clerk smiles patiently and goes after another pair of shoes.

FADE IN FADE OUT

16. Title: Twenty minutes later.

17. C.U. Pile of opened shoe boxes.

18. M.S. Clerk somewhat disheveled and very much out of patience.

19. C.U. Lady seems pleased with the fitting. She speaks:

20. C.U. Title: "These are very comfortable!"

21. C.U. Clerk, hopefully:

22. C.U. Title: "Shall I wrap them up?"

23. C.U. Madame Clarke shaking her head:

24. C.U. Title: "Not today, thank you. I'm just waiting for a friend."



# CLUB NEWS

**OKLAHOMA CITY**—Movie Makers previewed three films at their last meeting. "Mexico" a description film of that country, shot in 8mm by D. N. Caulk; "Yellowstone" made by H. A. Houston—16mm color, and "Little Intruder" by Joseph J. Harley—16mm color, sound-on-film. Members saw a display of title making which was used to produce the main and subtitles for the film "Down South" shown recently at the club.

**JACKSONVILLE, FLORIDA**—The Jacksonville Movie-Makers have issued a blanket invitation to all amateurs. "If you have a movie camera and want to make better movies, come and discuss your problems with other movie makers. Join us on Field Trips, attend our Work Shop and learn how to get the most out of your 8mm or 16mm outfit." They added that their objectives are primarily to increase members' knowledge of cine photography and improve his technique; to promote fellowship and the exchange of ideas, and to provide recreational and social contacts. Meetings are held the first and third Monday of each month at 8:00 p.m. at No. 3 Broadcast Place, Jacksonville, Florida.

**MICHIGAN**—The Michigan Council of Amateur Movie Clubs, which is comprised of members clubs from Grand Rapids, Kalamazoo, Battle Creek, Niles, Muskegon, Holland and Bay City, held their Annual Meeting and Election of Officers in Battle Creek the last of May. One hundred forty-two members from the affiliated clubs were the guests of the Battle Creek Motion Picture Society. The location for the convention was the First Congregational Church.

Planned conducted tours were held during the day with visits at the Kellogg Bird Sanctuary and at the Kellogg and Post food plants and also a visit to the Telegram-Enquirer Newspaper publishing plant.

At the business meeting the following officers were elected for the coming year:

President — Mr. W. H. Vandewalker of Battle Creek.

First Vice-President — Mr. W. N. Kemp of Grand Rapids.

Second Vice-President — H. Earl Morton of Muskegon.

Secretary—Mrs. E. Stapert of Kalamazoo.

Treasurer—Mr. Elmer LaPointe of Niles.



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# THE CINE WORKSHOP

## HOME MADE SCREENS

Readers who want to make their own screens can do so with very little effort. Purchase a piece of canvas of the desired size. (and make sure that it is the type used by artists): get a pint of flat white lead paint and 1 pint of clear lacquer, and two pounds of glass beads (this will cover an area of 50" x 72"). Stretch canvas taut on table or floor and secure with tacks. Apply the paint evenly over entire surface, and let dry until tacky. Then sprinkle the glass beads over the painted surface blowing them out smoothly. Continue this until entire surface is covered with beads. Let the paint dry completely, then apply a coat of clear lacquer. This must be done with a spray gun because use of a brush might loosen some of the beads which have not adhered too well to the surface. A simple flit gun, or other type might be used for the job.

—Walter Werry, Cisco, Texas.

## SIMPLE WIRES

When a small titler is used to make titles, a simple method of making wipes can be employed by using a small photolamp. Light the title with one of these lamps placed about three feet away from the title card. After filming the title for the required length of time, swing photolamp to pan the light off the title card. The procedure may be reversed to "wipe-on" the light at the beginning of the title. Any small spot may be used in place of the photospot providing that it projects a sharp spot of light larger than the title.

—Wayne Corbin, New York, N. Y.

## STICK-ON TITLE LETTERS

Although most title letters have some sort of method which affix them to a flat surface, situations may occur where a certain type of letter does not have any means of mounting. Here's a suggestion for adhering them to wood, paper or glass. Purchase a roll of scotch tape having adhesive on both surfaces. Apply to the back of the letter and affix to background desired. Letters so treated will stick where placed and come off readily without the mess and fuss of cement or glue.

—Roland Borden, Montreal, Canada.

## TITLE EFFECTS

For novel transition effects between a series of titles, try venetian blind dissolves. Here's how to do it. Place a panel of paper or cardboard, approximately the same color as the blind, located *behind* the blind. Focus camera on blind and determine title area with relation to the size of your

title letters. These should be 1" or more in height. Close slats of blind and arrange letters to form the text, using rubber cement to hold letters in place. Shoot title with fade-in by beginning with blind slats in horizontal position. Then as camera starts, slowly close blind, bringing slats to vertical position revealing full text of title. Open blind again to fade out title and stop camera. At this point remove the title letters and form the words for the second title. Open blind again to fade out title and blind slowly to

bring the second title into view. Continue shooting for the desired length of time then fade out as before. Repeat the progress for the entire series of introductory, main and credit titles.

—E. Morrow, Chicago, Ill.

## BEHIND-THE-LENS FILTERS

The gelatine Wratten (Kodak or Ansco) filters available at any photo supply store can be used most conveniently when placed behind the camera lens. This eliminates the need for bulky glass filters and adapters on

## MOVIE MAGIC

### PART II

#### LENS AND LENS GADGETS LENS CAP

To make a lens cap for most 8mm lenses, remove the rubber pressure bulb from an eye dropper and cut it into two parts. The upper part will fit snugly over your lens. For caps for lenses of larger diameter, check with some of the following suggestions. Rubber faucet strainers which can be bought at any five and ten cent store will fit many lenses. Simply remove the wire strainer-screen and replace it with a disc of black cardboard. If you want to be extra careful of your lens, merely cement a disc of velvet to the inside of this cardboard.

Rubber nursing caps will fit many other lenses, and there are the large and small sizes to choose from. The small size is especially useful because it will fit a wide variety of 8mm and 16mm camera lenses.

For larger and faster lenses, and still-camera lenses, check with the local pharmacy and purchase a "Hygeia" food-cell cover. These come in a variety of sizes, and make excellent lens-caps. Many of Hollywood cinematographers use them for this purpose. (A series of lens caps made by Schoen Products, Los Angeles, will fit any camera. See your photo dealer, for information).

#### FOCUSING FIXED — FOCUS LENSES

Many 8mm and 16mm cameras are equipped with fixed focus lenses. That is, the lens is screwed into the camera body, and no ad-

justment is necessary. (for various distances) when making movies . . . But this type of lens can be converted to focus exactly on various planes of distance, in exactly the same way as the focusing lenses. Here is how. We use a fundamental lens formula, and some simple algebra . . . Lens formula —  $1/f = 1/D - 1/O$  where  $f$  is the focal length of the lens,  $D$  is the distance of the lens from the object, and  $D1$  is the distance from the lens to the film. The problem becomes one of finding the right optical relationship of the film to the lens ( $D1$ ) when the object distance ( $D$ ) is fixed.

Object distances of 10, 5, and 3 feet are probably the most convenient and useful, but of course any other distances may be used. How can we determine how much the lens must be brought forward to focus on an object 10 feet away — if our lens is a 1 inch lens? Substitute 1 for  $f$ , and 12x10 feet (the distance in inches) for  $D$  and solving as follows for  $D1$ :

$$\begin{aligned} 1/1 &= 1/120 - 1/D1 \\ 1 &= 1/120 - 1/D1 \\ 1.008 &= D1 \end{aligned}$$

The lens must therefore be advanced 0.008" beyond its normal position. Where the metric calipers are used for measurements, this may be converted into millimeters by multiplying the 0.008" by 25.4, giving the value of 0.20mm. The application of the same mathematics would give 0.43mm advance for 5 feet focus, and 0.71mm for 3 foot object distance.



each lens of the turret. For temporary use place the filter behind the lens and affix it to the body of the camera with scotch tape. Care must be taken to see that the filter is firmly fixed. A filter disc can be inserted in front of the film aperture and held in place by a retaining rig of wire to make a semi-permanent installation. This behind-the lens method is used on professional motion picture cameras, where a slot is provided to insert filters between turret and aperture.

—Geo. Cowan, Seattle, Washington

## FILM CLEANER

An emergency film cleaner can be made from an ordinary pipe cleaner, bent double. The film can be run through it when rewound, and this

simple operation will remove dust and lint in a satisfactory manner. Another use for pipe cleaners is to remove fuzz and dirt from the film gate aperture of the projector or camera.

—Miller Wyatt, Sioux City, Iowa.

## TITLE LETTERING

If you're no genius at lettering, it's a simple matter to obtain excellent results in title composition by another method. Instead of painting the text on title cards, cut the letters out of white cardboard and paste them on a background card of suitable color and texture. The result will be a sharp, clear title which can be superimposed over a moving scene or other photographed background through double exposure.

## HOLLYWOOD MOVIE MAGIC

The next job is to determine the pitch of the thread of the lens mount—the amount the lens mount advances forward in one revolution. By making a small spot on the lens mount and a corresponding spot on the camera, and unscrewing the lens through two revolutions, the advanced distance may be measured by vernier calipers. This is an instrument ordinarily used in mechanical shops and laboratories. One half of this would be the amount of advance in one revolution. Thus the distance of two revolutions is 1.6mm. That of one would be 0.8mm, for one turn of the lens mount.

A scale may now be prepared consisting of a narrow strip of paper or celluloid conforming in width to the shoulder against which the lens mount screws, and of a length approximately that of the circumference of the shoulder. By multiplying the diameter of the shoulder, (in this case, let's say this is 1 inch or 24.5mm) by pi, 3.14, the circumference (in this case 76.9mm) may be found. This value divided by 0.8 (in this case), the advance per revolution of the lens mount, will give the circumferential distance corresponding to one revolution of the lens mount. With the figures quoted, this would be about 96.

The circumferential scale may then be prepared by laying off on the strip of paper, starting from a given line, the distances corresponding to various object distances. For a 10 foot distance, in the example quoted, this would be obtained by multiplying the advance needed for 10 foot focus (0.20mm) by 96, giving a value of 19.2mm.

This 19.2mm may be laid out in ink on the paper. The values for the other desired focus settings would be similarly laid out on the paper scale. This scale may then be glued to the shoulder of the camera in such a way that the starting point of the scale aligns with a mark scratched on the lens mount, when the latter is screwed in to the distant-focus or fixed focus position. To focus the lens closer, simply revolve the mount until the scratch on the lens mount is aligned with the calibration indicating the desired focal setting on the paper scale.

While this does not entirely duplicate the convenience of the regular type of focusing mount lenses, it does provide the owner of a fixed focus lens, with the opportunity of making sharply focused close-ups that would otherwise not be possible. The same trick can be used with focusing mount lenses to allow focusing on extreme close-up shots where the object is even closer to the lens than the regular calibrated scale will accommodate.

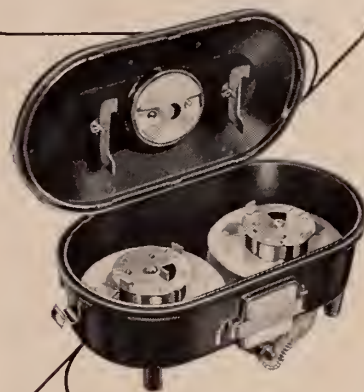
## "BINOCULAR" TELEPHOTO LENS

A telephoto lens, which is essentially one half of a pair of binoculars, can easily be made from an old pair of the spectacle type sports binoculars. Take one of the lens assemblies and ream out the rear, (smallest) opening to fit snugly over the camera lens. The sportocular lens is adjustable for critical focus; by screwing the lens out to the limit, it is possible to obtain excellent shots at all distances.

In using this, or the following gadget, remember that the action of

• See **MAGIC** on Page 310

# SHOOT.. DEVELOP..



# PROJECT

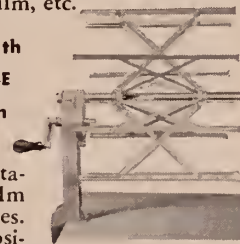
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## RARE, MEDIUM OR WELL DONE?

This is the season of outdoor cooking and it's a swell opportunity to tell the story on film. It can provide the basis of a short one reel movie which will prove most interesting to both you and your friends. Everyone can be a part of this film.

I started my film recently, when my wife and I were invited to a friend's house for a barbecue supper. Being a true home movie fan I carried both my appetite and my camera to their house.

They were having barbecued chicken for supper so while the birds were broiling I made sequences of the cook



at work and the chicken, which looked so delicious. At the same time I took some sequences of friends sitting on the patio talking, drinking lemonade and smelling the wonderful broiling odors. For these shots I planned to rely heavily on variations in camera angle and cropping. I made plenty of long shots to establish the mood then switched to a longer lens for the close ups.

The reason for a long lens was to allow me to stay clear of the group and not intrude. This way I could get my films without adding to the self consciousness of the guests.

One couple had their two-year-old daughter with them. She was the star of the party so I made her the star of the sequence too. I filmed her daddy as he showed her off and as he played with her in the chair. I also included a shot where he held her close to the barbecue oven as she inspected the supper.

On the preparation side, I made a sequence of the hostess as she prepared a huge tossed salad. When the chicken was ready I shot a short sequence on the host and his bird-carving technique. Then, I moved out to the patio again and filmed the guests as they filed to their seats, their mouths savoring the goodness which was to be placed before them.

The next sequence showed them devouring the food, lemonade in one hand, chicken in the other. I relied on closeups again to tell the story. The full-mouthed happy guests got the

# MOVIE

message over without any need for title. One look at the screen convinced every one . . . the food was great!

To follow up the story I filmed the aftermath. I showed the left overs: nothing but a mass of clean bones and empty corn husks. I panned to a shot of the guests lolling around the patio. It told the story.

My final scene was a shot of the party breaking up, with the guests waving goodbye. It indicated that a

good time was had by all. And me? I got a good film.

—Lorraine Austin, Houston, Texas

## AQUATIC ADVENTURE

Many municipal swimming pools stage amateur aquacades during the summer months. If there is such an event occurring in your town take advantage of it. The photographic opportunities are limitless.

It is best to check with the super-

### HOLLYWOOD MOVIE MAGIC

such a telephoto attachment is that it forms an enlarged — *virtual* image of the scene at infinity. This in turn is photographed by the camera lens. Accordingly the camera should always be set at infinity focus. Then, do the actual focusing visually with the supplementary lens itself. It is very important when using this type of attachment that a rock-steady tripod be employed — otherwise it is quite certain that fuzzy pictures will result.

### BINOCULARS AS A TELEPHOTO

There are a number of excellent 8mm and 16mm cameras on the market which have fixed lenses which cannot be removed so that telephoto lenses can be used, when needed. While there is no provision for interchanging these regular lenses, a pair of binoculars might solve the problem quite effectively.

The holding device can be constructed using a piece of  $\frac{3}{4}$ " plywood  $1\frac{3}{4} \times 7\frac{1}{2}$ " as a base. Three holes are drilled: one for a  $\frac{1}{4}$ " machine screw to hold the camera; a second with a similarly threaded  $\frac{1}{4}$ " nut inset with plastic wood to serve as a socket for screwing the assembly on a tripod; and the third for a chemists burette clamp. The dimensions given for the base to the lens center is calculated for use with an Eastman Cine 8; this would have to be modified for other cameras. The clamp holds the binoculars with one of the eye pieces centered in front of the camera lens, and the other, on the same level, at the left of the camera, to be used for focusing and as a viewfinder.

In use, a tripod is necessary, es-

pecially with high power binoculars. Focusing is accomplished by use of the thumb screw focusing control on the binoculars; if the lens on the camera is of the focusing type, it should be set to infinity.

Allowance should be made for the light absorption of the binoculars. This calls for larger openings, and  $1\frac{1}{2}$  to 2 stops should be sufficient. And allowance must also be made for parallax — the offset between binocular lens used for focusing, and that actually taking the picture. The scene should be centered at a point half way between the center and the right edge of the field seen in the viewing lens of the binocular being used as a finder.

### EXTRA LENS HOLDER

A handy holder for an extra lens, portrait attachment or filter for small cine cameras can be made from the screw spout and cap form from one of the many metal containers available. Simply cut the spout from the can, and attach it inside the camera carrying case with liquid cement. The lens is simply placed inside the spout, and the screw cap holds it in. It is important to be sure and place the lens holder in a position inside the case where it will not interfere with closure of the case.

### LENS-CAP TELTAL

Most filmers have shot some of their very best scenes with the rubber cap over the lens — but sadly enough, no one has yet devised a projector for showing these unexposed masterpieces. But here is a simple trick that will prevent making such mistakes.

Sand the edge of the rubber dust



# IDEAS

visor of the show before it is given. There may be scenes which cannot be filmed properly during the actual show. If you plan ahead you can get these during rehearsal.

There are a variety of scenes which can be included in your film. There are diving events, races, water ballets, and for humor the aqua-clowns.

When filming the racing sequences try to get to the pool ahead of time to make close ups of the contestants.

Then during the race try to center the interest of the film on one swimmer. Pick the best one and try to tell a story of his efforts. If he doesn't win why all right, you've still got shots of the entire meet and your story has been given direction and power.

Scenes made during the water ballets will be most effective if you can make a couple of establishing shots showing the action and the crowd then cut to medium shots without the crowd.

Every once in a while you can cut back to crowd shots just to re-establish the mood.

You'll be able to get lots of foot-



age of the clowns. They are in everyone's way. They go through all kinds of mock rituals. When the ballet is finished they'll try to imitate the water-dancers. When the high divers are done the clowns will "belly flop" all over the place. Their costumes are also pretty funny. They normally wear outdated, floppy bathing suits. They are worth lots of footage.

They are not the only ones worth lots of footage, however. The high divers are almost all champions. Their beautiful gainers, jack knives, swan dives and others are gorgeous to see and more important, beautiful to film.

Their symmetry of motion is a thing to behold. So much of this can be "held" for your audience if you shoot it in slow motion.

Instead of shooting the aqua-show straight try to get behind the scenes showing the rehearsal and the staging, scenery, etc. These are things which are every bit as exciting as the show itself.

The show can be made in black and white, but color is a major improvement. The colorful suits and beautiful lights can add up to "impact" on color film.

After the film has been edited try matching up the scene with music. The ballet scenes are the easiest but try selecting popular songs for the clown scenes. If you try to pick songs which are completely opposite from the clown's action you'll highlight the laughs.

—J. M. Sinclair, Oswego, N. Y.

## ARTISTIC ACHIEVEMENT

**Our family is probably the most "hobbyfied" family in town. Composed of five members, we've the widest conglomeration of hobbies anyone could hope to find. Not that the hobbies are odd, just that each follows his own pretty strongly.**

My hobby is motion picture making. My wife makes quilts and lace table cloths. My daughter dances and my two sons are artists, they paint.

• See IDEAS on Page 320

### HOLLYWOOD MOVIE MAGIC

cap lightly, and by means of rubber cement attach a suitably long portion of the rubber band, (this is the one which is coiled around rolls of newly processed films, when returned from the Kodak processing stations) and also include the long rubber tip. This tip should extend about halfway across the viewfinder. It is an excellent reminder that you had better remove the lens cap before shooting.

### GADGETS FOR ULTRA-CLOSE-UPS; DIOPTR LENSES

The simplest way of making extreme close-ups of small objects, or of larger ones unusually close to the camera — is to use a supplementary lens so as to re-focus the standard camera lens to the required distance. Most cine titlers work on this principle. If the easel holding the title card can be removed or folded down, then this offers a very simple means of making extreme close-ups. For other focal distances, and for both smaller and larger areas, ordinary spectacle lenses may be used, either by replacing the lens on the titler, or mounting directly on the camera lens.

Since opticians rate the power of spectacle lenses in terms of diopters, cinematographers have come to refer to them as "Diopter Lenses." The following table lists the distances at which six of the most commonly used diopter lenses refocus the standard 25mm. (1") lenses used on 16mm cameras, and the 12.5mm (1/2") lenses used on 8mm cameras, and the fields they cover at these distances.

Photographing Distances  
39 inches

19 1/2 inches  
13 inches  
11 1/4 inches  
10 inches  
8 inches

Field Size  
12x16 inches  
6x8 inches  
4x5 1/4 inches  
3 3/8"x4 1/2"  
3x4 inches  
2 3/8"x3 1/8 inches

### Supplementary Lens

1.0 Diopter  
2.0 Diopter  
3.0 Diopter  
3.5 Diopter  
4.0 Diopter  
5.0 Diopter

A very convenient gadget for using diopter lenses consists of a wooden base fitted to hold the camera in rigid position. A wooden upright holds the diopter lens in place in front of the camera lens. The forward end of the base extends to a point just short of the plane of focus. At this end, a wire frame is fitted, approximately the same size as the field covered by the supplementary lens being used, and mounted just enough nearer the camera so it will not be photographed. This serves as a finder. In use, all that is necessary is to get the object being photographed within the rectangle of the wire frame, and slightly behind it, so that it is the correct distance from the camera to be in focus. The camera lens, if of the focusing variety, is left focused on infinity, and little if any compensation need be made in exposure, for the supplementary lens.



# PHOTOGRAPHERS ARE NUTS!

By FRANCES CALOIA



ACCORDING to Webster's Dictionary, a nut is a dry fruit or seed having a hard shell enclosing a kernel. Webster described my movie photography-minded husband mildly. I've searched through the dictionary and thesaurus for more appropriate words to title this story, but I always come back to the same thing: "Some Amateur Movie Photographers are Nuts". And how do I know? From sad experience, of course.

Sixteen years ago, I married a perfectly normal man. During the honeymoon he became interested in Home Movies and he's never been the same since. He talks Movies, dreams it, reads about it and probably would eat it if I could think of some appetizing way to serve it. But I'm not talking about a man that has a simple camera; I don't think any camera store has a more varied stock of camera and photographic items than my husband has put away in every nook and cranny in the house. If I reach for the vinegar bottle in the kitchen, I might get a bottle of developer, and when I dress I have to be very careful about taking a dress out of the closet. Why? Because sandwiched in among the dresses, suits and coats are spotlights, screens, microphone stands and other gadgets. I don't dare look for a piece of ribbon in the hall closet without getting bombarded with reels, extension tubes, viewers, lenses and dif-

ferent what-nots that go to make Home Movies such a fascinating hobby for men like my husband.

He explains it very easily. All of his photographic equipment was bought as a real bargain. And he has everything. You just name it and I'm sure he has it somewhere. It might be a little hard to locate right away, but he's got it. Did I say something about a bargain? When he brings home a new item, it is always something he bought at a discount, clearance, or auction. It would seem to me that he could find a better excuse. If anyone is going to get a bargain, rest assured it's not my husband. At the time he buys these gadgets, he's so anxious to get them that he wouldn't recognize a bargain if he saw one. He pays the fullest of the full price as evidenced by the cancelled checks. But then, that's several months later and the damage has been done. The closets get a new addition and I get an additional headache.

But obtaining movie equipment and gadgets is just the beginning. Do you think it stops there? Hardly. The thing to do is to put these gadgets into action . . . and . . . you've guessed it . . . I always get included . . . intentionally or otherwise. Sometimes in a round-about way, like the time a flying saucer almost hit him in the face.

It was a Saturday afternoon. I had

finished the housework and decided to take a little nap. My husband was running a 100 foot roll of 16mm film through a tinting bath in a Morse Daylight Developing Tank (a deluxe gadget), using the kitchen as a laboratory, of course. When he finished he took the wet film into the living room to get it dry. And how does he do that? Very simple. He tied one end of the film to one living room lamp, strung it across the room to another lamp, went around it, recrossed the room and led the line around the divan, then around the cocktail table, then around the rest of the lamps, until the whole 100 feet of wet film was stretched in every direction, about 2 feet off the floor, with no part of the film touching any other part.

To make it interesting, he darkened the room by pulling all the shades down. He said that the sun streaming through the windows might dry the film too fast and curl it. Then he went into the garage to finish work on a titler he was making.

If you've followed closely, you can see that this is a stage for a tragedy.

It didn't take long. The door bell rang. I awakened from my nap, and half asleep, went to see who was at the door. Rubbing my eyes, I started walking through the darkened living

• See PHOTOGRAPHERS on Page 332





**I**F I were asked which kind of business or institution has benefitted the most from 16mm motion pictures, my answer would be the schools. For grammar schools, high schools, and colleges have found motion pictures to be entirely adaptable to their basic function — teaching. The preservation and dissemination of knowledge, the schools' prime purposes in a community, are well accomplished.

However, many educators are overlooking the opportunities in shooting films of their own. It is needless to duplicate what is already available, but there are certain local needs for filming that are unobtainable elsewhere. An example of this type of picture is found in the form analysis films made in physical education departments. By means of slow motion pictures, a school's athletes may study their own skills on the screen. As it used to be said in the past that battles were won on the playing fields of Eton, we might now suppose that track meets are being won on the emulsions of Eastman and Ansco.

Larger colleges have camera crews to record every minute of their teams' football games. These film records serve double, and even triple, purposes. They are shown to alumni clubs, the coaches study their own and opposition teams' plays, and the players can watch their own technique in an actual game. When film budgets are



**You can make**

# EDUCATIONAL FILMS

By CHARLES L. ANDERSON

not so generous as to allow a complete record, a few rolls of film are adequate to get a very good sampling of the action.

There are several ways that the arrangements for this sports photography may be made. Sometimes a student who is an enthusiastic amateur cinematographer may donate his time and the use of his camera for the project. The athletic department pays for the film only. Again, the photographer may charge a small amount, or a regular commercial fee, depending on the value of the work being done. But at larger colleges, several cameras are owned by the school, often purchased from the intercollegiate athletic fund, and skilled students are hired on a per-day basis for filming and editing the pictures.

Another type of film project has been accomplished by a grammar

school. A third-grade course in geography stressed the local county, but there was no suitable supply of teaching aids. The youngsters found it hard to follow an almost entirely verbal presentation. A solution was reached in making a few reels of silent, 16mm color movies of the countryside. The principal himself is an advanced home movie maker, and he enjoyed the assignment. For about the cost of 20 new textbooks, the school was furnished with a set of Kodachrome rolls illustrating the county's geography. Because the pictures were shot at silent speed, the equivalent running time in a commercial color, sound picture would have cost even more. Such a low-cost project could have only been accomplished by the school staff itself, or interested friends, being able to do the filming.

A few high school and college sci-

ence classes are now taking their own films. Most of them depend on commercial releases, but some have access to and utilize movie cameras. Dissections for biology and physiology courses have been recorded and shown to later classes. Although the students will be required to repeat the dissections, the films show highlights of the techniques involved. Their own laboratory work benefits when they know what to expect and can view the process greatly enlarged on a screen. You may be interested in knowing that vivisection experiments are being reduced in number by recording them on film for repeated showings.

It seems to me that original research in college laboratories would be stimulated if film and cameras were available for recording experiments whenever they were needed. Too often students have the feeling that whatever they accomplish will be merely filed away on office shelves, and, unfortunately, they are frequently right. Lab work on color film would be more likely reviewed by others specializing in the same field.

Microscopic and ultra close-up films are in great demand. They illustrate many aspects of science even better

• See EDUCATION on Page 332



## *Beginners can plot*

# HOME MOVIES

By JOSEPH SALERNO



HAVING followed with interest many of the articles that have appeared in magazines covering the field of amateur movie making. I remember reading about a writer who once said: "Give the professional the same movie camera as used by the amateur, and he will produce a film of outstanding quality."

Undoubtedly no truer words could have been spoken. Due to experience that only years of constant practice can give, the professional would without question produce a film of outstanding quality, but also crediting his professional experience, he would, if such a project were undertaken, see to it that the finished film would have more than just outstanding quality. The film could well be visioned as incorporating a plot and continuity that so many amateur made films are lacking.

In the sense of the words "Movie Making". I take it that this usually refers to the cine-bugs who follow the hobby strictly for personal pleasure, and most always do their shooting with no particular thought in mind other than to have a record of Aunt Agatha or perhaps that scenic spectacle that they saw while on vacation. While a few are serious enough to attempt some form of continuity with this so-called "record shooting", the finished films are seldom technically complete due to the lack of a definite plot . . . and these filmmakers are well aware of this missing link, in fact, although they may not admit it, they are actually ashamed to show their cinematic efforts to other groups who are also interested in this fascinating hobby. This is evident in movie club circles, where many members, while owning the necessary tools to produce, never seem to

have a film to show at their respective meetings, but are forever eager to pat the back of the more serious fellow member who has put some effort into his production.

Of course not all amateur made movies are lacking these all too important factors, in fact some advanced and serious amateurs have made a name for themselves with some of their fine productions, but since the majority seem to forever remain in the beginners class, it is for them that this article is written.

Needless to say, however, that those who have shot any footage at all, either in color or black-and-white, have without doubt learned/or at least are conscious of the importance of good exposure and steady pictures, but while we are not too concerned about these two members of the "good movies" family, since the judicious use of a reliable light meter and a steady camera support will solve this end of the movie making problem, it is safe to proceed with two other important steps that must (if a true cinematic product is to be produced) take place even before bothering to load the camera. These are the foundation to all good movies, namely, plot and continuity.

The ability to plot "story telling" home movies is easily acquired when built-up from original family activities that take place from time to time. These may consist of a Sunday outing, antics of children at play, hobbies practiced by others . . . in short,

• See PLOT on Page 335





# Movie Quiz

By JOE REIMER

*Q. I am interested in the possibility of making films for television, either free-lance or, if possible, on the staff of some broadcasting station. Are the photographic standards high for this kind of work?*

A. The standards are as high as any professional branch of photography. If you are serious about work of this kind you must be able to turn out high quality work, for that is the only kind the stations will consider. They are not concerned about whether you are an amateur or professional cinematographer as long as your work is of professional caliber. Until you can consistently turn out work of this nature you had better not apply for such a job. You would find competition too keen.

*Q. What are the opportunities for 16mm cameramen on television?*

A. This, of course, depends somewhat on the locality. Some of the older, most established stations are well supplied with staff movie photographers who make daily newsreels as well as commercials. Some of these stations are interested, however, in unusual material that may be brought in by free-lance photographers. Perhaps the best opportunities right now are in cities of 100,000 or less where scores of new stations are being built. Both still and motion picture photographers are needed to staff all the new stations. If you are an amateur movie maker who can turn out films of professional quality, you should have no trouble getting either full-time or part-time work.

*Q. About how many photographic job openings have been made by the new television industry?*

A. About 2,000 new stations are expected to be licensed throughout the country within the next year or two. Most of these stations will require at least one full-time photographer. Both still and motion picture photographers are needed to supply the needs of these stations. It is safe to say that there will be hundreds of full-time jobs and probably as many part-time jobs for amateur and professional cinematographers.

*Q. Does a cinematographer for television need to take a course in electronics before he can make good films for TV?*

A. No. While operators of TV cameras must be skilled in electronics, photographers who are competent movie makers can qualify for this special work. It is important of course

• See QUIZ on Page 319

# "SEEING" Is Not BELIEVING

By ROBT. LEE BEHME



*Examine the people you see on the street, and know their faces. Consider the story behind the masks, then get it on film.*

SEEING is hardly believing. Seeing is so much more inclusive. It is all too easy to accept what passes in front of our eyes without noticing important details. Most of us know what to expect and we see just what we expect to see . . . nothing more.

Too many photographers run head-long into film productions without viewing their projects before hand. They wonder why the film falls flat on its celluloid face.

The weekend photographer, too hurried during the the week to notice more than the pretty steno at the outside desk, is not in the habit of really taking note. When the weekend rolls around he has no training to "see" and thus, when it is time to turn out a passable film from a story idea which he dressed up while shaving or dressing, he comes up with nothing more exciting than a skimpy, watery, superficial couple of reels.

To lick the problem he buys a new exposure meter and a longer focal length lens. Again he tackles the story, trying to bluff his way through the production by sheer force. Again he

• See SEEING on Page 335



*Here consider the woman and child, try to retain the basic elements of the picture.*



*Notice the things around you—see how the physical shapes and patterns combine with other elements to make other designs. Look at a wall and feel the design so that it can be recalled.*



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*dual*

# RECORD PLAYER

By JAS. R. OSWALD

THE handsome dual turntable record player pictured here not only makes possible an uninterrupted musical background for home movie accompaniment, or wherever such a program is required, but accommodates all record speeds and sizes. Moreover, to add still further to its versatility, provision is made for the use of a microphone, so that narration may be dubbed in, as desired, along with the music. And you, yourself, can build this attractive and useful unit that is at home in even the most elite surroundings, and plays through your radio or sound projector by simply plugging into the phono jack.

The case of the record player is constructed of  $\frac{3}{8}$ " plywood, and measures 30x18x6 $\frac{1}{2}$ ". Of this, the removable cover comprises 3" of the 6 $\frac{1}{2}$ " thickness. For a more professional appearance, the case is covered with leatherette, adding a distinctive note to the bright metal fittings. The three  $\frac{1}{2}$  megohm volume controls, jacks, plugs, toggle switches, and other radio-type components, are procured at radio supply stores. The various hardware parts, or course, at a good hardware store.

Construction and wiring are in accordance with the illustrations accompanying this article. Whether it be a lilting waltz, a merry polka, or a stirring operatic air, or any combination or portion thereof that best suits your fancy, harmonious blending is assured simply, smoothly, and instantly by this handsome dual record player that plays them all.

*You, yourself, can build the handsome dual turntable record player pictured here, which accommodates all record speeds and sizes. The case is constructed of  $\frac{3}{8}$ " plywood, fastened with  $\frac{7}{8}$ " brads.*

*The bottom of the case measures 30x18x3 $\frac{1}{2}$ ". The removable top, 30x18x3". Inside rest the rails which will support the motor board. The leatherette that provides a professional-like covering for the case is measured off by using the case as a pattern.*

*A strong household glue or rubber cement is thoroughly applied to the wood surfaces to be covered, as well as the leatherette. Manner in which single piece of covering material overlaps sides and ends of case is illustrated here.*

*The use of slip-type hinges provides easy, complete removal of the case cover, when desired, without the use of tools. This is a convenience appreciated in playing records,*

*when the lid might be in the way. Note the steel reinforcing corners, and the protective rubber bumpers.*

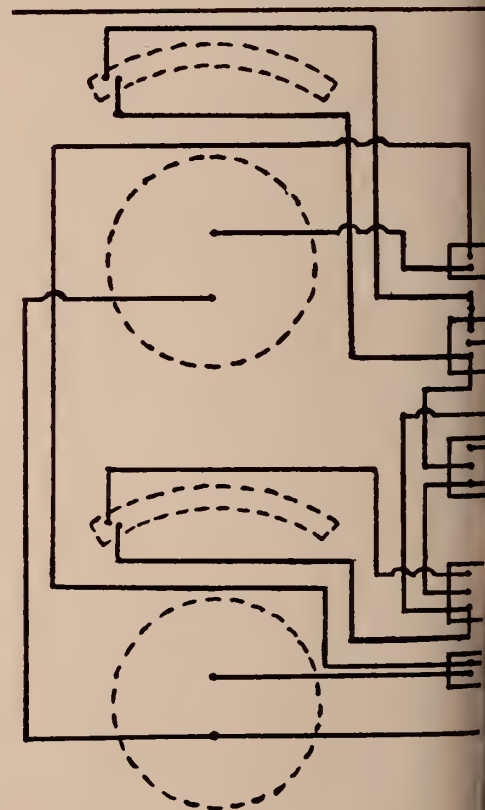
*The use of slip-type hinges provides easy, complete removal of the case cover, when desired, without the use of tools. This is a convenience appreciated in playing records, when the lid might be in the way. Note the steel reinforcing corners, and the protective rubber bumpers.*

*The carrying handle is so positioned that, when folded, it does not interfere with the three jacks, into which plug the AC line cord, mike cord, and output cord to radio or sound projector, respectively.*

*Suitcase-type catches hold the lid securely closed when not in use.*

*The two 3-speed phono motors are carefully placed so that 12" records may be played simultaneously on both turntables, even with the lid on and closed, if desired.*

*With the installation of the second pickup complete, the turntables are slipped onto the motors, and the unit is ready to go.*



Above—circuit required for set up. At right, pictorial description of unit, as it was made by the author.



**"For the finest  
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**says Yvonne De Carlo,  
the screen's  
beguiling brunette**



Yvonne De Carlo  
with her Wollensak  
equipped camera

"In my travels all over the world, I've shot over 50,000 feet of color movies. When traveling you've got to get the pictures sharp and clear, then and there. And to get all the shots you have to have wide angle and telephoto lenses.

"I've learned from experience that if my camera is Wollensak equipped I can be sure. Naturally, I always recommend Wollensak Cine Raptars. They're as fine lenses as money can buy."

*Yvonne De Carlo*

## My Latest Trip



*London  
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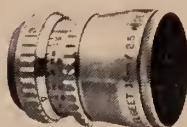
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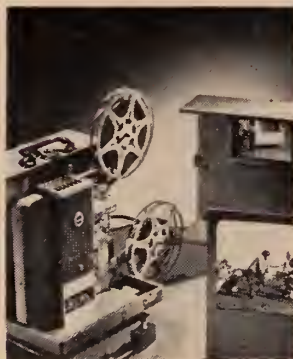
# SHOPPING

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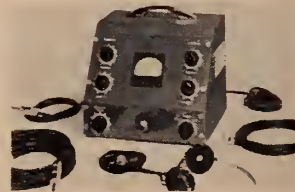
**ANGLES, ANGLES and WIDE ANGLES**—It's all wide-angle and 3-D in Hollywood, and Elgeet Optical Company of Rochester is in the swim with a new wide-angle lens, plus an accessory kit for adapting 16mm cameras to 3-D photography. The wide-angle lens is a fixed focus type, 13mm, F2.5 aperture, selling for \$49.60 (tax included). Glass is hard coated and covers four times the area of the normal lens. Mount will accommodate series V filters, and fits standard "C" mount 16mm cameras.

**STEREO FOR ALL 16mm CAMERAS**—All it takes is \$249.00 for a complete stereo system now available from the Elgeet Company in Rochester. (\$259 for BGH 70 D Series and Bolex). Either system will convert any 16mm camera, both "C" or Kodak mounts, and also all standard 16mm projectors to 3-D. Package includes a six-element 13mm F2.8 Stereo universal focus taking lens, and rhomboid prism assembly, all hard-coated and having click-stops in diaphragm; an F1.6 projection lens which fits all projectors; a finder for each type of camera to indicate the field of view, a metallized screen, two pairs of solid polaroid viewing glasses, and six pairs of cardboard polaroid viewers. That's all you need to get into 3-D, and the company states that the system is simple and can be offixed to any outfit in a few minutes.



**16mm SLOW-DOWN PROJECTOR**—You can make a careful examination of silent 16mm films with the new Kodak Analyst Projector which sells for \$295. Designed especially for this purpose the machine has two motors—one for cooling and the other for the movement of the film. Condensers have a new type of heat-absorbing glass, eliminating the use of a safety shutter. A remote reversing switch is included and this provides for operation almost anywhere in the area of the projector, and not necessarily at the rear. A doylight projection viewer is included with the equipment. Capacity 400 feet, 105-125 Volt, 60 cycle AC.

**MIX IT AT HOME**—Bell and Howell have just announced a new mixer for use with their Filmosound 202 16mm magnetic recording projector. Containing four separate input channels, the equipment allows an accurate means for mixing sound signals from microphones, phonographs and tape recorders. The box is self-contained and works from any 115 volt, 50-60 cycle power line. Operation is simple because the output of all four channels terminates in a single cable which plugs into the Filmosound Projector. Price \$140, and now available from dealers.



**LOW PRICED TELEPHOTO FOR 8MM.** A low priced telephoto lens for 8mm cameras has just been announced by the importer, General Photo Supply Co., 136 Charles Street, Boston 14, Mass. Priced at \$9.98, the "Zeica" lens has an aperture of F:3.5, containing four elements which are said to be coated and color corrected—all mounted in aluminum. Write Milton Mishara at the above address for further information.





## QUIZ

• Continued from Page 315

to understand TV studio procedures and special film requirements so that an expert job can be done, but any good cinematographer can pick up this special knowledge in a relatively short time. There are also a good many books on the market today that will prove helpful.

*Q. Is it necessary to join a union in order to do filming for a TV station?*

A. The industry is so new that, except for the New York area, the unions have done little to organize TV filming jobs. What is more, most of the studios looking for help seldom ask for references or a list of past experience. The important thing is to be able to deliver films of professional quality. Unless you can do this, don't bother to apply for one of these jobs.

*Q. Besides skill with a camera, what are some of the other requirements of a TV filmer?*

A. Here are some other basic requirements needed: 1. The willingness to work hard and often at odd hours. 2. The ability to take directions, criticism, and "grow on the job." 3. Know something about scenery design and be able to give clear directions to models and actors.

*Q. How does TV news filming compare, as an interesting job, with commercial photography?*

A. Those who like excitement and have tried both fields say that TV filming is tops. One worker, William O. Crampton, has this to say: "TV has given me thrills\* I never enjoyed in commercial photography. I had one of the biggest thrills of my eighteen-year career when, having filmed a train wreck one morning, I watched the film shown on a national TV network that night to an estimated audience of 24 million."

\*This includes fire, mayhem, murder and the seamy side of the news; it means also that the cameraman must have a strong stomach, be ready to leave town at a moment's notice, and be ready to get the footage no matter what difficulties are placed in his path, and then deliver it in time to compete with other news sources. We would rather stay in bed.—Ed.

*Q. Besides "spot news" what are good TV film subjects for a freelancer to submit to TV stations?*

A. Agreed that an exclusive news subject, such as a fire or other disaster is probably the best TV film subject, a human interest story of good quality is appreciated by many TV stations.

Odd stories, how-to-do-it films and some personality reels are saleable. But don't go out and shoot material without checking consumer sources first. Outline an idea; then if it meets with the approval of the TV manager, rough out a series of thirteen. If you get the nod, then go ahead.

*Q. For TV use, should films be made on 16 or 35mm?*

A. While a few sponsors may still prefer 35mm because of increased definition, most of the newsreels are shot on 16mm because of the greater convenience and reduced cost. Practically all TV stations are equipped to show 16mm films.

*Q. I want to be equipped to make a daily newsreel for TV purposes. Besides a camera and film, what will I need?*

A. Here are the essentials: 1. An editing table with accessories. 2. A film developing tank. 3. A whirl film dryer. With this equipment you can develop your negative ready for TV projection within an hour after exposure. A positive print is not needed for TV use as the engineer can, during the broadcast, change the negative to a positive picture by an electronic process known as reverse polarity.

*Q. For a television newsreel, should I try to film with live sound or shoot the film silent and have narration given during the broadcast?*

A. This will depend on: 1. The preference of the particular TV studio. 2. The kind of equipment you have and your proficiency with it. Filming live sound costs more in time and money than shooting silent. Newsreels are easily narrated in the studio by live audio. All else being equal, it is a good plan to start modestly shooting silent, then if justified by results, gradually work into sound.

*Q. What should be included with a film editing table?*

A. You should have a viewer, splicer, rewinder, empty reels, and racks for film storage.

*Q. Must every worthwhile film continuity have a "story" in it?*

A. "Story," in the broad sense, is any related set of actions that are arranged in logical order or continuity. Stories, in the broad sense, range from the simplest incident to the most complex series of interwoven incidents that are known as a plot. For home movies the simplest ideas—if properly filmed and edited—can be the most charming. The incident of baby brother taking his first step is a simple type of story-telling movie, one that is worthy of careful planning and continuity as the most elaborate story.

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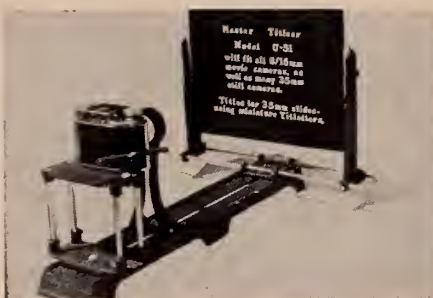
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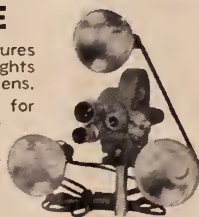
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## IDEAS

• Continued from Page 311

For quite some time I've been trying to make films which show my family in action. I've been trying to find story lines which will let me show this talent on film. To date I've been pretty successful with my wife and daughter but I've had no luck with my sons.

A few weeks ago we vacationed in Mexico. While there, my sons made a series of water color paintings of the surrounding areas. For the most part they were landscapes and seascapes. It was during this period that I conceived the idea for my film of the "artists at work".

I made quite a lot of footage showing the boys actually painting. I be-



gan when they started with rough pencil sketches. I showed how a picture takes shape. I followed several landscapes through from start to completion. Then, I made studies of the scenes which they painted. In each sequence I tried to show on film what the boys had seen in their hearts. By combining the two sequences together with tight editing I had half of my film completed: a documentary how-to-do-it of artists creating.

I could have stopped at this point but I wanted very much to go beyond this point and give my film the same kind of creative push the boys had given to their paintings. I wanted to give my film a different kind of "seeing".

To do this I got together with my daughter, once we had returned home. We worked out a series of interpretive dances which seemed to have the mood I found in the paintings.

Next, I made still photographs of the paintings. I made slides from the stills and mounted them for a slide projector. I then constructed a transparent "projection screen" from a sheet of sand blasted plexiglas which I'd been saving. The screen was larger than my dance set. I placed the slide projector behind the screen and projected the slides onto the screen.

My daughter then danced in front of the screen, which in effect made her dance seem to come from the paintings themselves. In this way I ended up with a complete film.

Each sequence opened up with the

documentary of the artist actually creating. Then, the film lap dissolved into a short sequence of the actual painting. This lap dissolved into the dance sequence. I am very proud of the film and I'm equally certain that anyone else could do the same thing.

—M. O. Dupont, Montreal, Canada

## COLORFUL SUBJECT

I suppose most movie fans have a sprinkling of color in their film library but I'm very much afraid that all together too many of them don't shoot enough color.

I haven't switched to color exclusively because it is imperative to match film to story, and there are some things which must have black and white. However, during the summer and autumn months I'm convinced that color film is the only way to catch a colorful subject.

No matter how prosaic a sequence may seem, color film has the ability of catching the interest which you saw with your eyes. Examples? Well, take such a simple idea as a film on your city street. In black and white you've got to strain to keep the sequence from becoming just another crowd shot. You've got to pick angles which give you excellent separation between the many tones of black and gray. With color the wearing apparel of the crowd automatically gives you the separation. Immediately the scene reads faster.

In fact it can even aid in telling more about a person. For example, take a guy who has been photographed in black and white. He is wearing a suit which looks most conservative and a white shirt and a hand painted tie. You've got to rely on his face to read character.

But take color! The guy IS wearing a conservative suit but MAN dig that crazy tie. Immediately you can tell the guy's got a spark of show-off or ego. Then you can read even more in his facial lines.

Not only does color tell more but you can easily manipulate color to tell just what you want it to say. There are all kinds of filters which you can use to emphasize or hide certain colors. A good switch, which should be used sparingly, is the use of black and while filters with color film. Very often a K-2 filter can make a drab scene into an all-yellow "dream" sequence. Experiment with color. It'll do wonders for you, but by all means USE COLOR.

—Selma Matas, Dubuque, Iowa

## SUMMER IS I CLEANING IN?

Autumn is hardly my favorite time of year. Sun burn is still prevalent. The heat is so intense a man's gotta take two baths a day and women get some kind of cock-eyed notion that



the house they live in is every bit as dirty as their husband. Instead of leaving the house to its own devices, and moving outside to ignore the supposed dirt, the only remedy which women know about is house cleaning.

Actually house cleaning wouldn't be such a chore if it weren't for women. Basically it's really a simple operation. It consists of simply moving the furniture out of its customary position and dusting and mopping, but women never stop at this point.

"As long as we've moved it this far," they reason, "Why don't we rearrange the joint?"

That for the benefit of my single friends, is never as simple as they make it sound. A woman's mind is constructed differently than a male mind. It is made so that a decision can never be made on the first balloting. A definite decision is pushed about from brain cell to brain cell without roosting long in any one spot. This fact is quite strongly emphasized when it comes to house cleaning.

I felt that I took advantage of this peculiarity and drove the point home in rather direct fashion recently. I've just completed a film titled "House Cleaning". It may not win the battle against house cleaning but I had lots of fun spoofing my wife . . . and I think she's beginning to catch the point.

True to life, the movie dwells on the rearranging of a room. The wife is shown directing the placement of furniture as the horsepower is supplied by the male "star." After each move the wife stands back and surveys her job. She's never satisfied. Always the husband must "try again".

Each move is more difficult for the husband than the last. Since these scenes were relatively repetitive, I relied on facial contortions and body movement to supply the humor. The poor husband's pop-eyed, breathless exhaustion was really funny.

Well sir, finally, just as the husband was ready to drop the wife still quite fresh (she'd done nothing but direct), stands back and declares the room is in shape. The husband shakily stands up to survey his new living room and promptly drops to the floor in a faint. The house is the same as it was when he began!

—Leonard Hartley, Chicago, Ill.

## LENS PRACTICE

More than likely, the summer months are about to bring about a trip for you. If they do, you will probably be in a position to add to your equipment in anticipation of the film which you propose to shoot while traveling. This is not meant to suffice as a movie idea; instead, I'm trying to recommend the practice of each new piece of equipment before trust-

ing its operation to the production of a valuable segment of travel film.

This does not imply that equipment is not trustworthy. It's the cameraman, all too often, who is untrustworthy. Recently I purchased two new lenses to complement my present camera. One was an extremely wide angle lens, while the other was a telephoto lens. It was not until I went through the ritual of installing the lenses, planning sequences for them, and focusing them that I found how different they were in operation from my present lenses. It took me the better part of two full days to equip myself with the proper habits to make full use of the lenses.

I'm happy that I practiced with the equipment before I went on my trip. If I hadn't, I'd surely have fouled up some precious films.

Jan Parma, Seattle, Wash.

## TALK ABOUT TELEVISION

In our house the very mention of the word "television" is enough to send the male population running for the basement. Since its installation, my little daughter has taken such a fancy to the cowboy movies that it has been almost an impossibility to tear her from the set to plunk her into bed at night. Even the boxing matches which my husband likes to see have had to take a back seat at her movies.

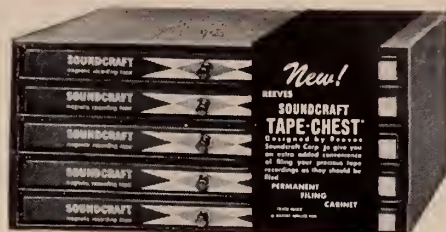
Recently my husband tried to wean her from the cowboy movies onto the more "educational" shows. At first he tried to accomplish the project by explaining the funny, funny lines. This failed miserably: she sat there unsmiling and unimpressed. Later he tried to turn the trick by reading stories to her, then showing her that life was not composed of westerns alone. It, too, seemed to fail. Then, one evening he wearily turned on a particularly offensive western to satisfy her. Without speaking, she went over, turned the dial to a more genteel show, and said to her daddy, "Western are not so good — you don't want to watch them."

I decided to see if I could make a movie telling of this experience. I tried to capture our exasperation by showing closeups of faces, ringing with pain as each gun blast echoed through our living room. Then I moved into capture her enthralled expression. When I had set the situation, I cut to several closeups of Daddy explaining the shows to her. When this was completed, I cut to the final payoff. The film was a lot of fun to make, and believe it or not, it still holds — she very seldom watched westerns, only when Hopalong Cassidy, or the Lone Ranger, or Roy Rogers, or Gene Autry, or . . . well, you know what I mean!

—Lee Burton, Lexington, Ky.

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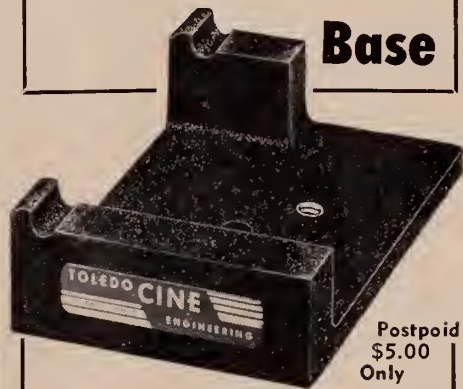
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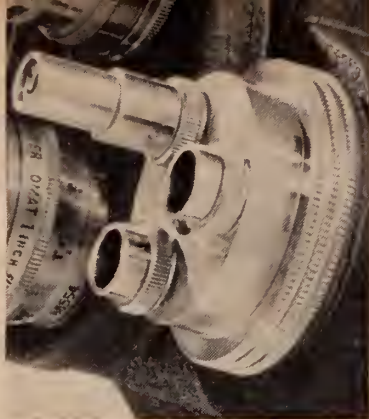
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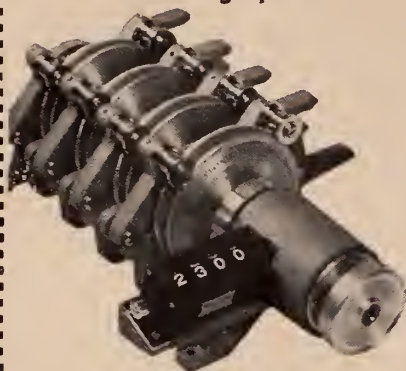
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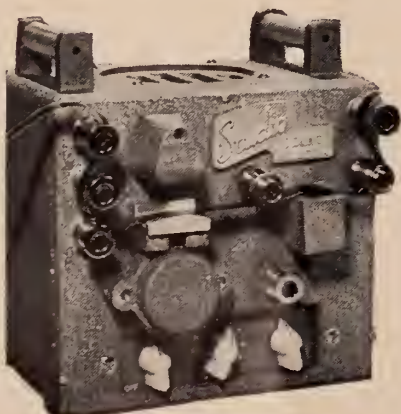
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# 16mm. PROGRAM FILMS

*in review*

### WE'RE NOT MARRIED

**ENTERTAINMENT.** Sound, 85 min., b&w. Available for Shut-In institutions; others apply. Produced by 20th Century-Fox.

**Content:** Comedy force of the reactions of five couples who find they are not legally married. Couples include a successful radio break-fast-club team, a wife who became a beauty queen, a gold digger, and a pair who never had anything to say to each other. Stars Ginger Rogers, Fred Allen, Eve Arden, Paul Douglas, David Wayne, Marilyn Monroe, Mitzi Gaynor, Eddie Brocken, and Zsa Zsa Gabor. Legion of Decency rating B.

**Distributor:** Films, Inc., 1150 Wilmette Ave., Wilmette, Ill.

### CANCER

**EDUCATIONAL.** Sound, 1 reel, color. Rental, sole. Collaborator: William B. Wartmon, M.D., School of Medicine, Northwestern University.

**Users:** Junior high and high school health and physical education; general adult audiences.

**Content:** Describes the characteristics of cancer, its treatment, danger signals, and historical background. The scene is a doctor's office in which narration explains that a man has been informed that he has cancer of the stomach and must have an immediate operation. The doctor explains that usually people allow cancer to go undetected too long and even surgery cannot help. The patient wants to know if he has much chance of recovery and the doctor answers that if he does not put the operation off, his chances are excellent. It is explained that Hippocrates gave cancer its name, and discovered it affected both animal and plant life. Benign and malignant tumors are explained, stating that constant research is being carried on. A white mouse with induced cancer is depicted. As people are shown walking on a sidewalk, it is pointed out that one out of seven people have cancer. During any doctor's preliminary tracing in cancer detection, some form of therapy is given, usually X-ray treatment by a trained technician. Animated charts point out that most common cancer locations in the male and female human, noting that farmers and sailors are most likely to have skin cancer and heavy smokers have lip cancer. Seven danger signals of the presence of cancer are illustrated and explained. A hospital scene brings the stomach cancer case to a successful cure, and the doctor assures his patient that his children will not inherit cancer. The seven danger signals are again listed, and the narration emphasizes a last note of hope, "We will conquer cancer."

**Comment:** A clear, overall treatment has been given to the subject of cancer, which the film points out, is frequently allowed to develop untreated and unnoticed until cure is impossible. The seven danger signals are illustrated simply for general understanding.

**Distributor:** Encyclopaedia Britannica Films, 1150 Wilmette Ave., Wilmette, Ill.

### DON'T BOTHER TO KNOCK

**ENTERTAINMENT.** Sound, 76 min., b&w. Apply. Available for Shut-in institutions; others apply. Produced by 20th Century-Fox.

**Content:** A psychological "shocker" about a homicidal baby-sitter. A girl unable to face reality is hired to baby-sit in a hotel suite. An airline pilot takes the opportunity to take a bottle to the suite, but in the end he must save the life of the child and prevent the psychopathic baby-sitter from taking her own life. Stars Richard Widmark and Marilyn Monroe. Legion of Decency rating: B.

**Distributor:** Films, Inc., 1150 Wilmette Ave., Wilmette, Ill.

### HONDURAS

**DOCUMENTARY.** Sound, 42 min., color. Apply. Available in both English and Spanish narration.

**Content:** Depicts the culture, archaeology, and economy of Honduras, with emphasis on mining, agriculture, communications, and the forward strides taken by the Republic in her internal development.

**Distributor:** United Fruit Co., Pier 3, North River, New York 6.

### ROOTS OF HAPPINESS

(Emotions of Everyday Living Series)

**EDUCATIONAL.** Sound, approx. 25 min., b&w. Rental, sale. Produced by Sun Dial Films, Inc., for the Puerto Rico Department of Health.

**Users:** College and adult groups in guidance, welfare, psychology and sociology.

**Content:** Emphasizes the proper attitudes of people toward each other, particularly within the family, for successful living; setting is a poor rural area of Puerto Rico. Narration follows a lyrical style throughout the film. As a boy runs home at lunchtime to take a lunch to his father plowing with an ox in their field, narration states that the film is the story of people and how they are with each other, that the nature of men, women, and children is not only affected by the land, but also by their feelings toward other people. When the father finishes his work in the field, he returns home. He is shown to be a peaceful and calm person, affectionate with his wife and children, and evidently content with his life. As the boy helps his father, it is noted that the child learns to be a man by plowing, that sometimes a child imitates only the bragging part of a man and never becomes a man. A boy can be cultivated into a true man. A fool makes himself and everyone about him unhappy. Comparing the growth of a child to the growth of a tree as the father plants a seedling, the film states that trees and children need proper soil or parenthood, that a wise man never plants more trees than he can care for properly, and that he spaces them properly. The teenage girl flirts with two boys, knowing that they aren't men, but as narration points out, adolescence is a time of testing, and her background gives her wisdom. Another home is shown: the house is crowded with ill-treated unkept children. The unhappy parents quarrel because they expect more from each other than they can give. Unfortunately, their example will be followed by their many children. In the happy family the son brings home two rabbits from school. He wants to raise rabbits for food, but the father objects since they have never eaten rabbit. Although he gives in, the father is reluctant, for it is hard for a man to let his son win an argument. A real man can be a good, gentle father because he does not have to prove that he is a man.

**Comment:** This film is outstanding for its lyrical narration and excellent composition in photography. Although the people shown are Puerto Rican, the message is universal. A good study is made of the people's expressions and their simple way of living.

**Distributor:** International Film Bureau, Inc., 57 E. Jackson Blvd., Chicago 4.

### THE BOUNTY OF THE FOREST

**SPONSORED.** Sound, 20 min., color. Loan. Available for TV. Produced for Western Pine Association.

**Content:** Depicts the story of wood from its growth through its harvest, manufacture, and use. The introduction of the film describes America's utilization of its natural resources since the country was settled, then depicts the specific history of forest resources. Modern tree farming and forest protection sequences are followed by demonstrations of logging, milling, manufacturing, and seasoning processes. Utilization of the finished lumber is shown in a step-by-step building of a home. Demonstration of wood research is shown in the Western Pine Association research laboratory in Portland, Ore.

**Distributor:** Western Pine Association, 510 Yeon Bldg., Portland 4, Ore.

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**How  
to use**

# GRIP EQUIPMENT

By LEONARD CLAIRMONT

**A**MONG all the various craftsmen in the Hollywood movie studios, the GRIP is perhaps to the layman one of the lesser known; his duties are to many outsiders somewhat of a mystery. But to the director of photography he is without doubt "the cameraman's best friend". With this valuable assistant and his strange-looking equipment at his elbow, the director of photography is able to attain many desired effects and to master complete control of lights, shadows and movement — basic properties in motion picture photography.

When the motion picture industry was very young, the grip was merely a laborer who set up the reflectors and helped with odds and ends around the set or location. Today he is a highly skilled craftsman on whose shoulders rests a lot of responsibility. The equipment of his specialized trade has grown into an impressive collection of gadgets, gimmicks and gizmos — items which are just as important in the making of a modern motion picture as the technical equipment of the other crafts.

Besides setting up reflectors in their proper place, laying dolly track, pushing camera dollies or maneuvering gigantic camera cranes, the grip has to place such strangely named devices as scrims, goboes, dots, teasers, cuckalories, snouts, butterflies, etc., where the cameraman, or the head electrician, may want them. Many of these devices, developed through the years in professional film production, and having become standard tools of the trade, can easily be made by any newly-formed film company and used to great advantage. Many free-lance cameramen make some of their own grip equipment and use them to bring their photography to a higher standard. The old saying: "the master is only as good as his tools" again holds true in this line of work.

Let's have a look at some of these devices!

The *gobo* is a very useful piece of equipment. It is generally made of plywood or a light wooden frame with jet black flannel stretched over it. It is used to cut off undesired light from reaching either the camera or part of the set. Some goboes may be as much as ten feet high, others around five or six feet. They are made to stand by themselves, and are often placed



*Wooden window frame used to simulate the effect of light coming in through a window. Location of the frame is usually in front of the key light.*

in front of lights or next to the camera. In the early days of motion pictures, they were commonly known by another name, but during the filming of MGM's musical, "Hallelujah", some of the colored cast resented the inference. When a solid shadow had to come to the cameraman's rescue in a quick set-up, an assistant grip of tremendous proportions stepped up and created the necessary shade with his huge body. His name was Eddie Gobo. Where Eddie is today, I do not know, but his name became immortal and is now in daily use in the Hollywood studios.

Goboes also come in smaller sizes, 6x36 inches, 8x24 inches, or other

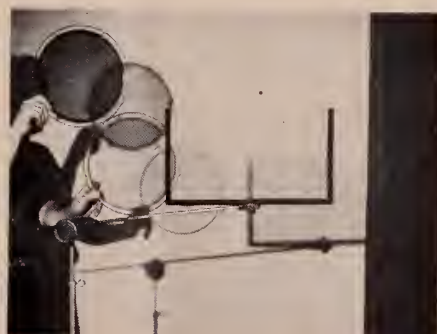
• See GRIP on Page 338



*The cookie, which is simply a ply-wood cut-out, is very valuable for the purpose of breaking up harsh light. When the subject contains extreme contrasts, the cookie is used to break up hot spots, and tend to lower the contrast. Distance from light source depends upon the problem at hand when shooting.*



*At left, a small blade used for the same purpose as the "cookie" and which throws a soft shadow where required, or can kill unwanted highlights. Center, and right, two flags of different sizes employed as a gobo.*



*Three scrims and gobo. The three scrims at left, held by operator are a triple, double and single open end scrim, (center). Function of these units are to reduce and diffuse the light.*





# HALLS of IVY: *sometimes futile*

By MARTIN S. DWORKIN

*Ideas expressed by Martin Dworkin might also be part and parcel of the ideas held by professional Cine Photographer—to some extent. But not all college films are bad, and by the same token, not all are good. But there is room for improvement and that is why we publish this article. Let the chips fall where they may.—Ed.*

**M**OST college-made documentaries about good old Alma Mater creep along on the screen as if they were shot on ivy, instead of film. In fact, so much ivy gets caught in the projector gate, that only the most maudlin old grads and those who appear in the film can see anything happening to keep them awake. As for the film-makers, they fell asleep long before in the cutting room — accounting for the somnambulistic editing that judiciously excised any good shooting to retain only those interminable scenes guaranteed to grind the audience into a pulp of friendly apathy.

An unknown, but unquestionably enormous number of college films are made every year. Universities, colleges, junior and community colleges, institutes and normal schools make films about themselves in endless profusion. Many of these are intended to recruit new students, and are shown to high schools, preparatory schools, and parents' group. Others are designed for fund raising, and are meant to blind the alumni to the needs of their own starving children by cast-

ing a golden glow over everything the college needs money to maintain. A large number of films combine these functions, and may have additional, more nebulous "public relations" purposes. Some of the larger schools may have films made especially to indoctrinate incoming freshman classes. These may point out the hallowed landmarks of the campus, the dean's office, and the multi-million-dollar football stadium; they may even say something cogent about how to select one's program of studies, how to use the library and other facilities, and how to stay out of trouble in the nearby town.

The trouble with most of these college films is that they are poor films. They may be technically adequate — although more often they are not, their makers relying on subject matter to carry audience interest through jerky pan-shots, washed-out close-ups, inept wipes, and sequences so poorly exposed they die somewhere in the projector, for they never reach the screen in any discernible form. The fundamental trouble, however, is in conception: in the thinking that the film is supposed to visually implement. And it is curious that this faulty thinking shows up more often in over-ambitious their frenetic goings and comings. In the process, the audience's ability to follow the film took quite a beating.

Another film, made by the cinema

treatments than in those which set a small task for the film to accomplish. Most college films try to do everything — which usually ends in very little being done well.

In one example, the producers decided upon the common device of a flash-back from the graduating class. But they were not satisfied with this difficult technique in its simplest form, following one character through significant episodes in his college career, providing a convenient "hook" on which to hang sequences describing college activities, services, or events. Forging in where experienced professionals would quail, they attempted multiple flash-backs, in order to describe the different experiences of students majoring in different subjects. First one, then another member of the graduating class was picked up and followed through his college days. Before long, the transitions from past to present were weaving around like high-pressure hoses on the loose. The

many themes and protagonists not only crossed and crashed into each other in group of a large community college, further exemplifies what happens when every leaf of campus ivy has to be included. Here the idea was to show off the school in order to entice new students, and to show the taxpayers of the community that their expenditures were not in vain. No complicated device was attempted; in fact, there was no unifying quality at all — except the fact that every sequence described some aspect of the same institution. For over three solid reels, a deadening catalogue unrolled. Every class, every teacher, every administrator, every board member, every star athlete, every drum majorette — probably every student, had the opportunity to leer into the camera in testimony of the virtues of Alma Mater. Not a subject offered in the curriculum went unmentioned. Not a facility of the school — down to the last chrome drinking fountain — went unheralded on film, in gloriously redundant color. The college cinema group thinks it's a masterpiece; the relatives of the multitudes of people represented ought to provide applauding audiences for generations to come. But if that community college isn't the dullest, deadest institution of learning anywhere, the film is a downright lie.

A third film illustrates in sublime

• See IVY on Page 339



*Avalon Daggett is the only female motion picture producer in Hollywood, and it all happened in one short year. Right now she is making educational films, lecture films, and other sundry titles. Here is her story.*

WHEN her father presented her with a box camera, at the tender age of five, Avalon Daggett began her photography career—in a manner of speaking. But it wasn't until 1936 (when she got her first motion picture camera) that things really began to happen.

She took a few superficial shots, then more disjointed footage and then one day in 1952, she was in the movie business—and for keeps.

It all began with the Pasadena Rose Parade which she shot with the purpose of selling the footage to motion picture enthusiasts who could not be present at the event. Within a week she was deluged with requests from all over the world—Cuba, Italy, Turkey and Singapore. They all wanted the films for use in their own home projectors.

Schools too are interested in Avalon



# AVALON DAGGETT...independent

By LORRAINE SISLER

Daggett because she has made some wonderful films of the Hopi Indians when she went on a seven-day trip to lower Colorado last year.

"This business involves the literary effort to make a script, the photographic knowledge to shoot the film, and finally the business know-how, in order to distribute the films", she said. But she doesn't seem to mind the detail work and is very enthusiastic about her job.

She has an MA degree in speech and drama, and this, she claims has helped her a great deal in her film presentations.

"Seems as if anything I have ever done has lead me right down the path to movie production", she exclaimed. "Many of the practices I found essential in play production can be directly applied to the timing of motion picture films — and this is also true of editing and cutting."

She has made a score of lecture films, and these are slower in tempo than a sound film.

"Reason for this", she said, "is that the lecturer must have time to insert his own remarks while the film is being seen".

She has lectured locally but this fall embarks upon tour including New York and Chicago. Next year she has

more lecture work in Arizona, plus more educational films to make and the preparation of her films for television, and negotiations with one major studio which is angling for some of her films.

Her films have been entered in the Cleveland Film Festival and accepted for competition at the International Competition in Edinburgh.

"I am particularly interested in the history legends and religion of the Hopi Indians," she said "and I am planning production of a film which will show the last stand of the Navajos, in the canyon country of Northeast Arizona."

We asked her about her technical knowledge of photography, and it seemed to us that she wouldn't say very much about that phase of her photo activities. Like everyone else, she has problems when shooting away from home, and for that reason carries two cameras and plenty of spare parts.

"In the desert I shoot until 10:00 a. m. and then wait until things cool off a bit—that's after 3:00 in the afternoon", she said.

"But how about color temperature and the false rendition of tones at that time of day", we asked.

"I'd rather have a cool effect, with plenty of blues instead of the warmer

colors — and besides it's more convenient to make the shots at that time of day", she said.

She exposes mostly at F9 at 24 frames, with slight variations where the light changes. And she doesn't seem to mind the heat which ranges from 95 to 120 degrees. A camp refrigerator which she carries in her car seems to help her keep her films in good shape.

"You asked me a few technical things, and I avoided an answer because I don't think too much technical knowledge is important", she exclaimed.

"The important thing, to my mind is, to know your story, shoot to a script, and most important of all, have an idea to begin with".

And she has some very lucid ideas about that elusive subject, composition.

"I find that it's a good idea to remove the view-finder from the camera and walk around your subject, viewing it through the finder until you have something which hits home. When you feel that it's good—then go shoot it", she said.

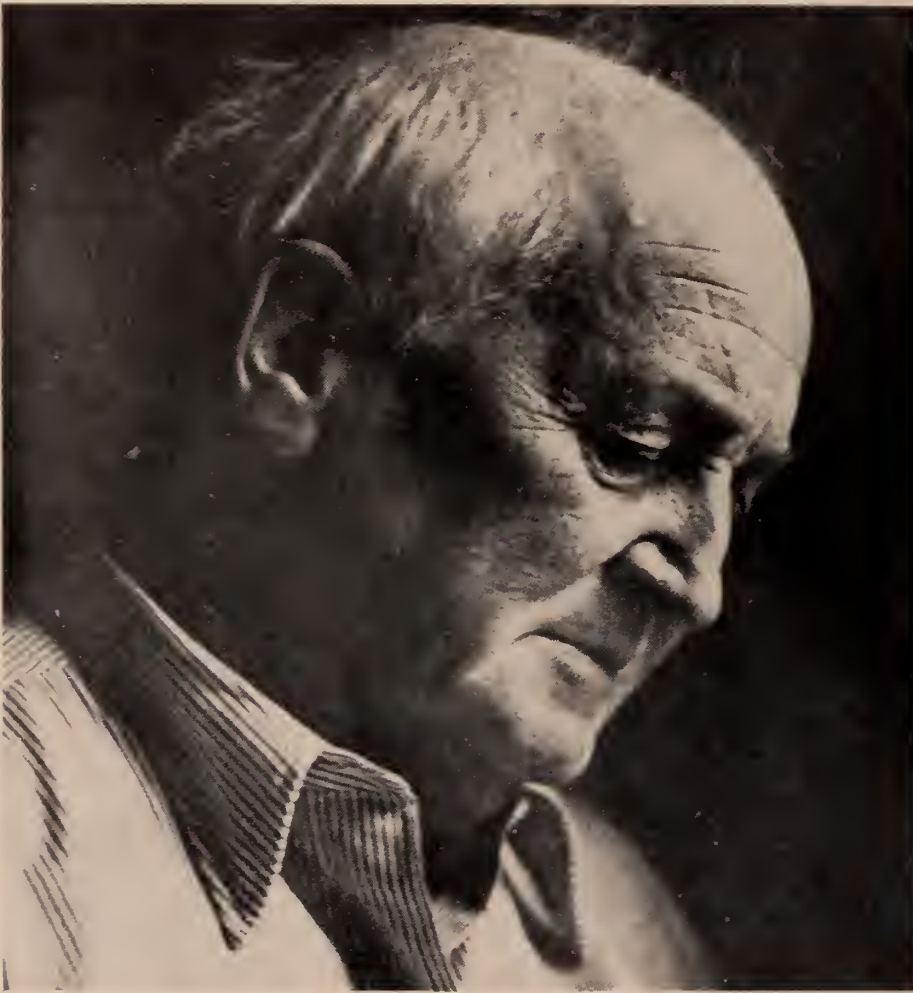
"Next thing to remember is balance—and this is something which does not always occur in nature. If you haven't got a balanced composition,

• See DAGGETT on Page 331



# ROBERT FLAHERTY

fil



Robert Flaherty

**J**UST two years ago the film world said goodbye to a man who was a true pioneer in his field.

The passing of Robert Flaherty, "the father of the documentary film" marked the end of an epoch and a period of pioneering in the use of cinema to record and reflect the life around us. This is a good time to reflect on the life of the master and try to understand what he was trying to tell the world as well as to examine some methods he employed to record on film his unique impressions. Surely he left an imprint on filmic history that can never be erased.

What kind of a man was this quiet artist with a passion to explore and to film?

Basically he was an explorer, the kind of explorer who, finding something unusual in nature, will not rest until he pries loose the secret of its being.

It has been said that Flaherty would never have become interested in film-

ing if he hadn't first been a geologist and a prospector. His first trip to Canada was in search of gold, but he was to find something far more precious — a knowledge of "the people" that was to lead to the making of "Nanook of the North," that classic story of the struggle of man with a hostile environment. When he went to Samoa years later to make another story of man's dramatic battle with nature, he was surprised and somewhat shocked to find that the expected struggle with nature was missing. Here was a people basking as it were in the arms of bounteous mother nature, who knew nothing of life's cruelties expressed in "Nanook." But Flaherty was to learn while filming "Moana" that the sheer beauty of the environment together with the daily life and customs of the natives would be as poignantly dramatic in its own way as the harshness of the Arctic had been.

In addition to being an explorer

and photographer, Flaherty was a capable writer. "My Eskimo Friends" is a travel book based on the rather careful diaries of his sub-Arctic ventures, while *The Captain's Chair* and *White Master* were novels of the north. His writing was done chiefly to fill in the lonesome hours in between the high points of filming adventure. Flaherty's rare gift of observation is revealed in his diaries. Take this excerpt for example:

"With harpoon set and a stout seal-line carefully coiled and my motion picture camera and film retorts in hand, off we crawled for the walrus ground. The herd lay sleeping—twenty great hulks guarded by two big bulls. At about one-minute intervals they raised their heads over the snoring and swinishly grunting herd and slowly looked around, then sank to sleep again. Slowly I sneaked up to the sheltering screen of a big boulder and Nanook, the end of his harpoon line lashed around the boulder, snaked more slowly out toward them. Once in the open he could move only when the sentinels dropped their heads in sleep. Hours passed, it seemed, but finally he had crawled close in. The sentinels became suspicious and stupidly stared toward him. Slowly they turned their slobbering heads to and fro; Nanook swung his own head in lugubrious unison. They rolled on their sides to scratch themselves; Nanook grotesquely did likewise. Finally the sentinels seemed satisfied; their heads dropped in sleep once more. Now only a dozen feet intervened; quickly Nanook closed in. As I signalled, he rose upon his feet, and with his harpoon held high, like lighting he struck down at the nearest bull. A bellow and a roar, and twenty great walruses rolled with incredible speed down the wave-lashed slope of the rocks to the sea.

"By night all my film stock was exposed. The whaleboat was full of walrus meat and ivory. Nanook never had such walrus-hunting and never had I such filming as that on Walrus Island."

With all the hardships of making *Nanook*, the task in many ways was easy compared to the job of placing it on the market. Flaherty tells the re-



# oneer

By ARTHUR MARBLE

action of one group of film executives of a major studio.

"When the film was over, they all pulled themselves together and got up in a rather dull way, I thought, and silently left the room. The manager came up to me and very kindly put his arm around my shoulders and told me that he was terribly sorry, but it was a film that just couldn't be shown to the public. He said he had tried to do such things before and had always ended in failure."

But a distributor was finally found and *Nanook* was shown nationally with such success that the studio which first turned it down said "Go off somewhere and make another *Nanook*. Go where you will, do what you like — we'll foot the bills. The world's your oyster."

Inspired by O'Brien's best-selling travel book on Polynesia, the Flaherty's decided to go to Samoa for their next documentary. It was here that the filming partnership of Mr. and Mrs. Flaherty really began. Curiously the two seemed to complement each other — when Robert became discouraged and ran out of ideas, Frances would come forward with some still pictures or observations that would inspire Robert to renewed interest. And when he would become too enthusiastic about something and tempted to go overboard with film footage, Frances would close the throttle, figuratively speaking, and bring her talented husband down to earth.

Richard Griffith in his recent book, *The World of Robert Flaherty* (Little, Brown and Co.), sums up the aims of Flaherty in these words:

"His was the search for what he called the spirit of man, the true elixer. It is a search which has been almost abandoned in our time; and many ponder what sent him forth on his alchemical quest in a day when science, or some of her voices, say there is no spirit to be found, but only a handful of dust. Once when someone asked him why he spent so much of his force in filming the primeval, Flaherty looked out and answered: 'You forget, I grew up with primitive people, Indians and Eskimos. I was thirty before I knew much about what you call civilization. Maybe I don't



Top — Illustration from a film made in Samoa showing native woman being tattooed. Below — scene from African film.

even know it now.' He came to know it better than most, but it never effaced what went before. When the young Flaherty saw the towering cliffs of Cape Wolstenholme and the churning waters beneath them, he was seeing the world as it looked before men bent it to his equivocal uses. When he

• See FLAHERTY on Page 337

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# HOLLYWOOD PRO'S

## at work

### SOUND

A dramatic example of three dimensional sound was presented by WMAQ radio, Chicago (they call it "3-D Radio") May 15th.

The broadcast involved facilities of both WMAQ and WMAQ-FM, and required the use of two receiving sets, AM and FM, facing the listener at his extreme right and left. The listener sits at the apex with receivers forming the left and right apices of the triangle.

Separate microphones and engineering facilities were used, one unit feeding WMAQ's AR transmitter and the other WMAQ's FM transmitter. In actual use, the dual receivers picked up various sections of the orchestra in their true perspective, with the sound of the violins, cellos woodwinds and brasses seeming to come from their correct positions in the group as pictured on a concert stage.

NBC engineers said that single sets in homes, where two sets were not available, gave satisfactory reproduction of the program, but hastened to point out that two sets were necessary to full reception of the full "3-D Radio" effect.

Duplicate microphone facilities for announcements and running commentary on this experimental feature, sent the voice signals over both stations.

It might be interesting to adapt this simple idea to home movie sound, to create something between stereophonic sound "3-D Radio" and the other systems now being investigated.

### POLICE

Los Angeles, July 13 — Police movies showing a step-by-step re-enactment of the murder of Ruth Hilda Fredericks, were shown in court yesterday, as the state wound up its case against her husband, E. Richard Fredericks.

Fredericks played the leading role in the film, made in the backyard of his Van Nuys home after he was brought back here from New Jersey, where he fled with his three children, after the Jan. 7 slaying.

Fredericks sat white, tense and silent as he watched himself re-enact the "handless corpse" slaying of his wife and listened to his own confession of the crime. And just as silent were the 50 spectators who crowded into the

courtroom to watch the sound movie production of the murder re-enactment.

Fredericks shaky voice came from the amplifier:

"... I was digging devil grass in the yard . . . My wife came out with a long bladed butcher knife. She screamed at me . . . Then she lunged at me . . . it all happened so fast . . ."

Now pleading that he acted in self-defense, the accused man told the jury



This photo was made during courtroom showing of police sound motion picture, in which Richard Fredericks re-enacted the slaying of his wife, Ruth Hilda. Left, Dep. Dist. Atty. Joseph Powers, (with projector); Atty. Lowell Lyons and Fredericks. The defendant said that his wife approached him with a knife. Charge has been reduced to manslaughter and Richards is now awaiting trial. Film was used to clarify the action taking place when the crime was committed.

ly story on film, when requested to do so by police.

Asked why the crime was re-enacted on film, Lt. E. W. Smith, commander of the Van Nuys station said: "A written confession can be repudiated, and this film is another form of confession which is used to underline the written document, and is made for the benefit of the jury."

He said that motion pictures will be used more and more in criminal cases.

Sgt. Daniel N. Phillips, in charge of the Traffic Photo Section under Chief Sullivan of the Los Angeles Traffic Bureau was in charge of the camera work.

He said that an Auricon Pro camera was used to shoot the film which exceeded 1000 feet, after editing. Sound was recorded on the new Kinevox magnetic tape recorder which was plugged into the power source of the Auricon equipment.

Microphone used was an RCA lapel portable mike and this was employed



by the interviewing detective who questioned Fredericks.

## 3-D MOVIES

**GOOD FOR THE EYES**—*Los Angeles* — The therapeutic value of 3-D movies has been established, even though the artistic value of the medium is still a subject of discussion.

Reuel A. Sherman, optical specialist, said here yesterday that 3-D will have a "profound beneficial effect" on the eyesight of Americans — or anyone else who gets near 3-D.

He predicted that eye doctors might prescribe viewing a 3-D picture as often as once a day as corrective treatment for certain types of eye disorders.

On the off chance that some well-insulated reader has not heard, it should be said that 3-D is a medium in which the actors have a "through" dimension as well as the old fashioned up and down and across types.

It is in fact, a stereopticon viewer brought up to date.

Sherman, representing the Bausch and Lomb Optical Co., told the Society of Motion Picture and Television Engineers at the Statler Hotel in Los Angeles, that 3-D will quickly diagnose such eye ailments as improper alignment, uneven focus and difference in size of the "brain picture" transmitted by the optic nerves.

## POSTAGE RATE

WASHINGTON, D. C. — Educational film libraries and the producers and distributors of 16mm films have begun an active campaign in behalf of the national "book rate" postage bill (S. 971 and H. R. 1939) which is designed to reduce the rates of shipments of 16mm films and film catalogs, tape recordings, and other A-V materials to or from churches, public libraries, and other non-profit institutes and organizations.

Proponents of the legislation are asking dealers, distributors, educators, and religious leaders to write to the Congressmen and Senators in their districts, urging that the bill receive an early hearing and be reported out of committee of Senate and House action.

The proposed bill will authorize the transmission of films and related materials for educational use through the mails at the rate already established for books.

Many producers and educational film libraries, both private and public, have disclosed an increasing strain on their budgets by the approximately 100 per cent raise in postal charges during the past few years. For example, Indiana University's film library spent \$23,000 for postage on films in 1951-52. Passage of the measure would

reduce these postage costs by approximately 60 per cent.

In support of the effort to get the legislation through Congress, the National Audio-Visual Association has undertaken a survey of all 2,000 non-theatrical film libraries in the United States to determine the amount of postage used in shipping films for the past year. This project is being carried out by NAA for the Joint Committee on Equitable Postal Rates, which includes representatives of the National Education Association and several other educational organizations.

The proposals are currently before the Post Office and Civil Service Committees of the House and Senate. Chairman of the House Committee is Edward H. Reese (R.) of Kansas. The Senate Committee is headed by Frank Carlson, also of Kansas.

The bill would amend the Postal Rate Revision and Federal Employees Salary Act of 1948 by inserting the following two paragraphs:

"The rate provided in paragraph (1) for books may apply to sixteen-millimeter films and sixteen-millimeter film catalogs when sent through the mails except when sent to commercial theaters.

"The rate provided in paragraph (1) for books may apply to sixteen-millimeter films, filmstrips, projected transparencies and slides, microfilms, sound recordings, and catalogs of such materials when sent to or from (A) schools, colleges, universities, or public libraries, and (B) religious, educational, scientific, philanthropic, agricultural, labor, veterans', or fraternal organizations or associations, not organized for profit and none of the net income of which insures to the benefit of any private stockholder or individual."

## DAGGETT

• Continued from Page 327

make it balance by the addition of a few rocks or tree-branches. And finally, watch the angle of the light", she concluded.

If her technical knowledge is something which she doesn't care to talk about, her composition is something unique and startlingly different.

We felt this way when we saw some of her films. It was apparent in "Louisiana Hayride", "Arizona Adventure", "Mississippi Magic" and especially in "The Peaceful Ones" — a film which describes the traditions and culture of the Hopi Indians.

Others feel the same way.

"This gal has something — and her composition is very remarkable", said a professional Hollywood cameraman, when he saw her work. And Hollywood cameramen are not, by tradition given to praising so called newcomers in the motion picture field.

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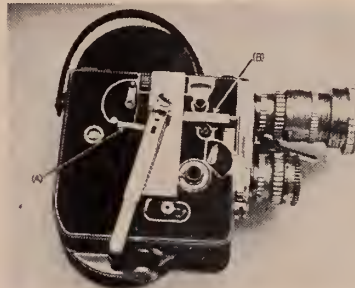
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## PHOTOGRAPHERS

• Continued from Page 312

room, when all of a sudden it seemed that eight arms of some giant octopus grabbed at my feet, and with a resounding crash, the floor lamps fell and I crashed to the floor. I was scared stiff and let out a scream you could have heard four blocks away.

My husband came running. He turned on the lights and saw me on the floor amid the fallen lamps and tangled up in the film. And what did he do? You guessed it. He ran into the den and got a loaded camera that he keeps ready to photograph flying saucers and took a picture of me on the floor. I was furious. I grabbed a circular metal ash tray that had fallen on the floor from the cocktail table and hurled it at him and his camera. Well . . . that's as close as he will ever come to a flying saucer, and if my aim had been a little better, he would have collided with one. We never did find out who was at the door, but if it had been me and I heard that scream, I'd still be running.

Then there are his movie-minded friends, if you choose to call them as such. They know nothing about how to spend a social evening, perhaps playing canasta, dancing or having a few cocktails. They speak a language of their own, always re-hashing the same problem over and over again; filters, lenses, titles, sound tracks, amplifiers, and a thousand other things which mean exactly nothing to normal people.

Let's take the case of one of his friends, whom we will call Mr. A. in order to protect innocent persons. Mr. A wrote and filmed a home movie script in which a crazed doctor discovers a serum which would bring the dead back to life. One scene called for the digging of a grave and the job of obtaining a dead body. Mr. A is a stickler for details and wanted his film realistic as possible. He borrowed an old model coffin and used his back yard as the cemetery. Now, for sheer horror, just imagine the following scene as Mr. A filmed it in his back yard, with neighbors looking at him and shaking their heads.

It is night time. Two men are lifting a coffin from a freshly dug grave. A lantern (with photoflood bulb) is on one of the mounds of earth, casting eerie shadows, setting a mood of evil and horror. A slight drizzle is falling from a lawn sprinkler. A medium shot shows the men slowly opening the coffin, revealing the corpse, a woman dressed in shimmering white. A close-up of the corpse shows a pasty face, sunken cheeks and glassy eyes staring into space. In a long shot, the men remove the corpse and carry it, stiff as a board, out of the scene. And no

wonder, because the corpse was really on a board which was concealed in her dress. Now . . . who do you think played the part of the corpse? Well, you guessed it . . . or have you? It was his wife, of course. Who else?

Are some amateur movie photographers off the beam? To this day, the wife shudders whenever the picture is screened. She still doesn't know how she got up enough nerve to play the part, except that her husband couldn't find anyone else interested in the role.

Now take the case of Mr. B, another of his whacky movie camera friends. Mr. B and my husband spent one Sunday afternoon taking movies of the boats and beach at Santa Monica, from the high cliffs which overlook the Pacific Ocean at this point. In the evening we all went dancing and Mr. B started to dance, when all of a sudden he collapsed right in the middle of the dance floor, much to the embarrassment of his wife. When he came to, he explained it very easily. He just became dizzy. Of course, when he had been filming from the high cliffs, dizziness was the least of his worries . . . but a dance floor . . . well, that's something else. I suggested to his wife that in the future, when they went to a dance, she should make him carry a movie camera on the floor to balance him and keep him on an even keel.

Or take vacation time, that time of the year when everyone leave their worries behind and take a trip for relaxation. It is also the time of the year when the amateur movie cameraman thinks about making a travelogue. How does that concern me? Well . . . I've been on a lot of vacations with my movie-minded husband and I still have yet to go on my first uneventful vacation. In fact, I'm only too glad to get home after one of these trips.

For example, take our vacation last year to Yosemite National Park in the early part of June. It took him exactly 2 hours and fifteen minutes to film one scene of Yosemite Falls. There were clouds floating in the sky and he wanted one to be just over the falls so as to appear as if the white cloud and the white water were both plunging over the Falls. While he was waiting for this cloud combination to happen, I counted 37 vacationists who came to this particular spot and took pictures. And they did it so simply, without getting out of the car. They just rolled the windows down and snapped or filmed their picture.

In addition to waterfalls, Yosemite is noted for its lush meadows, with waist high fern growing profusely. We decided to film a scene of one of the meadows and I suggested that it could be done right from the road, using a tree as foreground composition. Do

you think he fell for that? I knew before I spoke there was more chance of him jumping off the Empire State Building than filming the scene the way I suggested. It was too easy. He said the correct way was to go in the meadow, and since he was taking movies, there should be someone walking in the foreground examining the ferns, for human interest. He didn't need to explain further. I knew who that someone would be. So I took off my shoes and hose because there was about an inch of water over the meadow from melting snows. As we walked through the waist high ferns, I felt the first bite. Then I discovered that there were thousands of mosquitos on the water at the base of the ferns. We hurriedly filmed the scene, but not before we were both thoroughly bitten from head to foot. I didn't feel so good that afternoon and when I awoke the next morning, I had a fever and was one mass of red and swollen bites. We left immediately for Los Angeles where my doctor treated me with anti-mosquito shots for a total of 147 bites. Outside of a little discomfort, the mosquito bites had little effect on my husband. I guess you can't fool mosquitos.

And how do I feel about all this amateur movie making? Well, I'll give you a little hint. There's an old saying that you can't play with dogs without getting a few fleas. Catch on?

## EDUCATION

• Continued from Page 313

than real demonstrations. Anyone who has been in a class of thirty students crowding about the instructor as he demonstrates the minute points of interest of his subject matter will appreciate the advantages of having parts of the course on film.

Microscopic, i.e., extremely close, shots are easier to take than you may think. If the desired field of view is approximately three inches high, an ordinary typewriter titled with title cards removed can be used. The auxiliary lens automatically corrects focus, while the title frame indicates the field covered. An even exposure is assured by mounting two No. 1 photofloods in small reflectors right on the unit.

Lens extension tubes enable shots to be made at distances of only a few inches. Most amateurs seem to think they need a camera with built-in through-the-lens focusing in order to utilize extension tubes. This feature is very handy, as owners of the Cine Special will inform you, but it's not an absolute necessity. Any magazine-loading camera will give you through-the-lens focusing and framing with the aid of a focusing magazine. Eastman and Bell & Howell supply these de-



vices, and they can be made by the photographer himself. They consist of a regular magazine with a piece of ground glass or ground celluloid at the film plane, and a simple optical system to bring the image to the rear of the magazine. This focusing system is used with 8mm cameras, too.

Motion is not necessary in certain aspects of science photography, and natural color slides will do just as well. In these cases the cinematographer is still valuable, however, as his experience in shooting motion pictures has given him the know-how to produce an informative slide sequence. For slides, to be successful, must develop the subject matter in a kind of movie style. Varying distances and

that there is no surer way to cure a student of bad mannerisms than to project films of his talks for him.

During tests of an R.C.A. single-system camera, I found myself in front of a sound camera for the first time and discovered to my surprise what I look and sound like to others. The experience is advised for anyone who ever appears before the public.

Extra curricular activities have a call on a school's camera equipment, too. Several college student bodies sponsor school newsreels which are paid for by modest admission fees at noontime showings. Important scenes are later edited into a permanent field record of school activities. The University of Southern California's Cin-



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*"I think I've fed the Strattons enough drinks—they're probably in the mood to appreciate pictures of the baby now."*

angles are as useful in a slide sequence as in your last movie reel. A geology field trip is an ideal subject for color slides. The trip can be repeated at will in the classroom, and the instructor may show any single slide when he wishes to illustrate one detail of the journey.

Public speaking and drama classes have made use of the motion picture medium. A few schools fortunate enough to afford single-system units are making sound-picture recordings of students. But silent equipment is also of value in enabling students to study their posture and general presentation on the stage or lecture platform. (They check their voice quality in separate disc recordings.) Voice department instructors have learned

ema Department released a student newsreel at regular intervals for many years before the war. The showings obtained great popularity, and cameramen who worked on the project have since used their experience to good effect in commercial films, television newsreels, and government releases. The U. S. C. newsreels was not continued after the war because the Department's best cameramen and editors are now needed for production of educational and documentary films.

The shooting of low-cost film projects for schools can be a worthwhile activity with advantages for everyone concerned. The grammar school, high school, or college gains motion picture records that are specifically tailored to its own needs. The cinematog-

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**EDUCATION**

• Continued from Page 333

rapher becomes a better movie maker  
as he tackles new assignments. And  
there's plenty of opportunity left for  
important educational and sports film-  
ing. The field is a grand opening for  
the ambitious hobbyist who may be  
tomorrow's professional.

**PLOT**

• Continued from Page 314

almost anything that gives the thought  
of using a movie camera.

While originality is always appre-  
ciated, at times it may become neces-  
sary to derive an idea from stories,  
jokes, the funnies, or any other source  
where a certain act or sequence may  
be incorporated in the fore-mentioned  
activities. Other good leads may also  
be developed from television pro-  
grams, even Hollywood made movies  
offer untold possibilities that will help  
give ideas to start with. Of course in  
the latter suggestions we would be  
copying someone else's original, but  
laws to stop an individual from such  
practice have not been written, and  
providing that a film will not be used  
for financial gain, the amateur is free  
to proceed with whatever fancy enters  
his mind.

In the foregoing we have the key  
to filming ideas, or at least the estab-  
lishment of definite reasons for shoot-  
ing a movie, but no particular plot to  
follow, and since we are mainly inter-  
ested in improving our plot building  
we will dispense with the usual form  
of script writing. (A good idea of  
scripting may be acquired by reading  
some of the scenarios that appear in  
Home Movies Magazine.)

Before going any further with this  
"Plotting Home Movies IS Easy" sub-  
ject, let's bear two things in mind . . .

(a) Unlike sound movies where a full  
length picture can be produced simply  
by the use of dialogue with the play-  
ers "inactively" confined to one given  
set, the silent film on the other hand,  
calls for ACTION. This action from  
a technical viewpoint must be of such  
nature that explains (with a minimum  
of titles) the story that the producer  
is trying to put over. (b) It takes tal-  
ented and experienced players to put-  
over convincing acting, and since we  
will be using members of the family  
who probably the only camera they  
ever faced was a "baby brownie", here  
again is another thing that should be  
remembered. The action called for  
must be held in check to match the  
ability of these family "stars". While  
we might have "corny" subject stories  
to begin with, let's not make them  
any cornier for lack of this so-called  
acting ability. One way to improve  
along this line is to incorporate as  
much humor and comedy as possible.

While an entertained and laughing  
audience will forgive minor technical  
deficiencies, chances are that many of  
these will go unnoticed.

As an example, let's plan a plot  
for a picnic movie . . . Everyone goes  
to one at one time or other and while  
such family activities are always fun,  
the screening product, if movies were  
taken, wouldn't be any different than  
any other picnic. Therefore the reason  
for planning in advance and place  
such an event in the entertaining class  
if it is to be recorded on film.

With paper and pencil handy we  
begin by jotting down a rough sketch,  
such as . . . Time, Sunday morning.  
Father and mother are sitting in the  
living room reading the Sunday paper.  
Two children, a boy and a younger  
girl enter the scene when the boy  
chases the girl (the naughty one) be-  
cause she has torn the funnies he was  
reading. At such disturbance father  
demands: "What is the meaning of  
this?" The boy exhibits the torn evi-  
dence while pointing an accusing fin-  
ger at his sister, who in turn is reprim-  
anded and told to sit and behave.  
The girl obeys, the parents proceed to  
read. Before long the child interrupts  
with questions, finally suggesting that  
the family go on a picnic. Mother  
consents only on the condition that  
she behave. (Here we have the founda-  
tion or reason for a picnic.) Now to  
proceed further . . . Mother is pre-  
paring the lunch, the girl is sitting at  
the table, watching. Now mother is  
mixing a salad, each time she leaves  
the table to get other items, the girl  
takes the salt shaker and adds more  
salt into the mixture. This is repeated  
each time mother leaves the table . . .  
but, each time she returns the girl as-  
sumes an angelic pose.

(With this sequence we have incor-  
porated a little humor. Other inci-  
dents may be added as governed by  
the individual's mischievous genius.)  
After the "eventful" ride (if any), ad-  
ditional humor can be expected when  
the "tasty" dish is sampled. After  
lunch more grief may follow, such  
as . . . the girl picks flowers against  
park regulations, she may be exercis-  
ing other acts of nuisance, or, as I in-  
corporated in my script "THE BRAT",  
the girl picks up a skunk "a deodor-  
ized pet" and rushes to her group to  
show them the pretty kitty. (If such  
an animal is not available, the earlier  
suggestion may be used.) In this case  
the flower gag will do, this can be  
followed with father spotting what the  
girl is up to, and just when he has  
scolded and taken the flowers from  
her, a "cop" enters the scene, catching  
"pop" with the evidence . . . Father  
may tell mother to rush home for bail  
money. While this may be used for an  
ending, many more incidents can be  
added, as mentioned before, we shall



leave this to personal ingenuity.

Here we have "rough" sketched a possible plot and continuity that may be used under such family activity, simply, by adding the "before and after" to the actual picnic.

'Years back I was quite a fishing bug, that is, until a bigger "movie" bug bit me, but nevertheless the previous spot was instrumental in helping along when I wrote a shooting script titled: "TIME WILL TELL".

This came to my mind when I used to admire feathers on women's hats of which could well be used for the tying of artificial fishing flies, and later when I wanted to make a film on the art of tying artificial flies, it was a simple matter to mix both into one humorous story-telling shooting script without the loss of the fly tying sequence for those interested.

The plot I decided upon was about a father who while financially pressed, always seemed to find time and money to pursue his piscatorial diversion, but really raised the roof when one day his "teen-age" daughter wanted some "folding stuff" to purchase a new hat. Mother as all mothers go, comes to the rescue and gives daughter five dollars. Daughter in her hat shopping tour found just what she wanted, but to her disappointment this cost ten dollars, therefore, she had to settle for a five dollar hat that was decorated with some fine colorful feathers . . . Father had ideas of his own after seeing the headgear, and that evening while mother and daughter take in a movie, he turns the feathers into some fine masterpieces. The next day the "sad looking" hat is discovered, but mother, after a little snooping solves the mystery, and taking the whole box of fishing flies to a sport shop, she sells them for the sweet sum of ten dollars . . . The price of the first hat that daughter would have liked . . . and got, at the expense of daddy's fly tying skill.

Here again we have another example of plotting a movie, in this case we have weaved a story into the original fly-tying sequence of which it might have been of interest only to persons actually engaged in this particular hobby, and while we still serve this "educational" purpose, we have placed the finished film in the entertaining category.

The two proceeding rough sketches are mere samples of what can be achieved when proper thought and steps are taken before any random shooting takes place, and while it is hardly necessary to go into this any further, it should give a clear picture of the simplicity involved when attempting to build a plot into the otherwise run-of-the-mill movie.

In closing just remember this the

next time movies become the order of the day; "Anything that deserves film to photograph, also deserves pre-planning." . . . but, if actually satisfied with the present form of hodge-podge system of movie making, don't bother to go thru the trouble of planning. "Who wants a pat on the back, anyway? . . . besides, what if a guy has a bad case of sunburn, Hey? . . . and furthermore, such pictures are even better than Hollywood's, then you just see and hear, but amateur's unplanned productions can be seen and SMELLED."

## SEEING

• Continued from Page 315

finds his film stinks. To solve the problem he swaps some equipment for a better editor and a couple of darker filters.

What this fellow really needs is about 50 cents worth of the ability to see. He needs to get from behind his camera, with its filters, lenses, film speeds and tripods, to observe the scenes he's trying to capture. That is how this article came into being: to try to explain how a motion picture artist (and every HOME MOVIE maker is an artist, whether he admits it or not) can develop the one item camera stores forget to stock.

## WHY SEE?

Examine any film from any angle you choose and it remains basically the product of the producer, writer and cameraman's minds. The quality of their thinking and their personal integrity, develops the quality of the final film. Their personal quality, call it humanity or sympathy, is a direct product of each person. Therefore, the "better" the person the better the motion picture. Seeing is one important way to better the person.

When a cameraman can watch a child play or an old man shuffle down the street, and really notice the many components which go into letting the action tell him a story, he is then in a position to understand what it is he wants to record. He can then decide what parts of this activity should be selected to be put on film to get his story across to the viewers.

If this sounds false, arty or "high falutin" just remember that the mind is like a huge index file. Each bit of movement, detail and action which passes through the eyes is matched up with sound and smell to build up meanings. These meanings are reconstructed within the mind to become symbols. The symbols become messages.

Without symbols we would still be sifting through our first childhood experience, trying desperately to make some sense of the millions of things which had just hit the brain. How-

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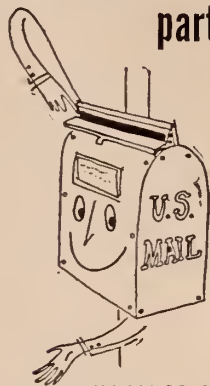
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## SEEING

• Continued from Page 335

ever, this ability to cram together and symbolize, makes the problem easy. We forget the details and remember the scene in terms of generalities.

Because of our mind's ability to grasp detail and cram it into broad terms the cameraman runs into trouble at the beginning. The lens does not sift. It records. It means that we must sift consciously for the camera as our minds unconsciously sifts for us. This, means we must learn to "see" all over again.

The first step down the road of sight, is to relax: to forget about surface elements and to fade into the scene and observe. It means we must throw off the load of self consciousness: denounce the desire to enter into groups. It means "un growing". It means becoming child-like. It means allowing feelings to become strong again. It means letting the emotions we feel inside our hearts swelling up till they teach our eyes. Most of all *seeing means sympathy.*

Sympathy is the fire which can make movies great. It can spark up a backyard production or a travel film to make it professional with no advance in technique. Sympathy brings perfection. By the same token perfection develops seeing. Neither is a process which can be hurried.

It is impossible for a cameraman to spend much time surveying a scene or analyzing a person when he has a superior attitude or a dislike of the person. At the same time sympathy doesn't mean subservience. It means honesty. If a cameraman does not honestly enjoy a person, place or thing he should forget about it. It is not his cup of tea. No amount of pushing or demanding will make him enjoy it, and without enjoyment he cannot see.

Instead, he should go away. Cool down. Grow up or "un-grow" as the case may be, then later, perhaps days or maybe years, come back and try again.

As a man begins practicing the art of seeing he notices things which never existed before. His heart will feel more strongly, experiencing as it has never experienced before. He'll find himself wanting to express continually his feelings on film. This is terribly important because the more a man can notice the more he can store up within himself.

An artist is like a well. The more events and details which can be stored in the well the higher the level of the supply he can draw upon in order to create. This well is the supply which is the basis of creation. It can turn an artificial sequence into a scene which is real. It can make fake action turn into something which is not acting, but

true reporting: documentary recreation of an experience which was seen a day or perhaps a month ago.

## WHAT IS THERE TO SEE?

The world, your city, your block, your home, your room: these are near you for you to see. Within the confines of that area are a million things worthy of seeing. Take a moment. Notice the pattern of light coming through the window or from the reading lamp. See the shapes the shadows make. Examine the shapes carefully. See them as designs and symbols.

Notice the shapes of the furniture in your room. Forget about the physical uses of the furniture. See how the shapes combine with other elements to make complex patterns. Look at one wall of the house. See how the many elements against the wall combine to make an interesting design. Does the design tell a story? What story?

Tomorrow, when you go to work, leave early. Give your self enough time to really examine the people you will meet on your way. See their faces. Notice how they walk. Examine their skin: is it wrinkled or smooth? See their eyes and mouths. Can you tell their stories? What do they mean to you?

On your way to lunch tomorrow watch your fellow workers. Examine their actions. You probably know many of them well. Take time out tomorrow to see how closely their actions fit the personalities as you know them.

When you've reached this point ask your self one more question: how can I get these things on film?

This is the point when seeing becomes fun. The more actions, faces, walks and details you see, the sooner you begin to realize that many of the elements which you've seen combine into one picture, cannot be used on film. You begin to realize that many facets of life cannot be reproduced on film.

When you reach this position you can begin to sift and rearrange the elements which you've seen. You'll want to build them into scenes which have the same impact and meaning as the real ones.

Here, you will notice that some of the components which, in life are subtle, are too subtle to record on film. You will find that these must be expanded and given a more dramatic treatment to have them reproduce on film with the same apparent subtlety as life. As you ability to see grows you will become more and more aware that your camera is highly impersonal. You will find that the emotional impact which you want to build cannot be handled "straight". The only method, you will find, will involve a combination of elements. *You will create*



by editing sequences with many symbols in a pre-arranged order to build up the emotional impact which you felt when you made the film. At this point you are beginning to use many of the tools which motion pictures must utilize to have value.

## HOW TO SEE

How do you reach this point? It is not a simple procedure. It is a technique which must become a habit, and, being important, requires practice and effort. The best method is to begin by seeing something which you have never seen before. The simplest method is to choose a scene which seems to you to be sensational enough to stimulate your eyes and emotions.

Such a scene may be a street on skid row or it may be a quiet spot in the park or along a river. No one but you can select the spot. Wherever the starting point is for you, go there. Devote 30 minutes or 3 hours to relaxing and watching. Spend as much time as you can and see as much as you can. Be curious. Examine minute details which you have never seen before. Watch an ant bring food home or see how a blade of grass is made. Examine a broken wine bottle with a torn label or sift through a dirty alley.

Make emotional and mental notes. Let your feeling and your mind run free. Tear the scene apart. Feel it. See it. Then, return home and think about what you have seen. Try to find the reasons your mind has retained the images which remain with you. See how your mind's picture seems to fit into the scene as you objectively remember it.

When you've digested the experience return to the spot with your camera. Try to record it on film as you recall it. Notice what elements must go into the sequence to build up YOUR story. See why the light must come from a specific angle to tell YOUR story. Why are the details important?

When you do this exercise time after time you'll develop a habit of curiosity. You'll find yourself inspecting all of life as it flows around you. You will be a better person for the experience. Your films will be better too. "See" if they won't.

## FLAHERTY

• Continued from Page 329

met the Eskimos he was making the acquaintance of our own ancestors, at a time when they knew they were men and must help each other against the creatures and the elements. If, after that Robert Flaherty mostly sought the spirit of man in the secret places of the earth, we will not say that that is because there alone does it any more exist."

No one, not even Flaherty, has been able to describe in detail his production methods. Since all his great films,

like *Nanook*, *Moana*, *Man of Aran*, and *Louisiana Story* were his interpretation of the way that people live, each film was as truly personal as an essay or a poem. The only times when Flaherty failed was when someone asked him to develop a fiction story from the natural backgrounds. When he tried collaborating with others on films like *White Shadows in the South Seas* and in *Tabu* the results, though pleasing to many, simply lacked the stamp of his unique poetic gifts.

His general procedure in making films during his most productive years was first to live with the people he was going to film, studying them and winning their confidence. Mrs. Flaherty would act as a scout, making innumerable still photographs of people and likely locales. These served as preliminary screen tests for the central characters of the films, the selection of whom took as much time and energy as any particular phase of production. Once he felt he was on the right track, Flaherty would shoot endless footage during the daylight hours. Nights were spent in screening and editing the films. It was in his creative editing that gradually the story took on a pattern and the greatness of the Flaherty films emerged. In many instances working without any shooting script other than a collection of still pictures. To start with, it was far from the ideal way for the average documentary producer. But Flaherty, like all geniuses, developed a pattern that for him got results, which is the important thing.

Flaherty's life on the Irish Aran islands, where he made *Man of Aran* in the early 1930's was one of the happiest and most productive periods in his life. Strangely enough, he first learned about these isolated isles while on a steamer bound for Germany. Here was a country that seemed to be created for a Flaherty film — barren rock-bound islands where the natives wrested a tough meager living from a wild sea in frail canvas boats that would have been shunned by most sailors. Here was a proud people whose confidence had to be patiently won before they would appear before a motion picture camera. Flaherty not only won them by his sincere interest in their daily lives but he succeeded in making some of the most thrilling true-life scenes in film history, such as the young fisher lad Mikeleen, who nearly lost his footing while surf casting atop a 300 foot precipitous cliff.

"If anything had happened to that boy," explained Flaherty, "I'd never again touch a camera."

And there were the scenes of the brave men of Aran who ran the breakers in their frail canoe, saved from sudden death on the rocks by their

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own special brand of genius. The film was particularly well-received in the British Isles when shown to audiences that could appreciate documentary films, and Flaherty enjoyed the adulation of all lovers of true film artistry.

Like all pioneers, Flaherty was far ahead of his time, and the world in many ways was not ready for his wonderful creations. So it was that in his later years which should have been his most fruitful, he spent most of his energy in the search for financial backing for his next film. But the master never lost his touch, as was shown in *The Louisiana Story*, a drama of the people who drill for oil.

The father of the documentary is gone but his influence will last as long as films are made and enjoyed. For in the words of John Collier, "A Flaherty film is an adventure, and exploration into a kind of beauty that cannot be put under contract."

## GRIP

• Continued from Page 325

practical proportions, but are then referred to as *flags*. They are usually made of black flannel over a metal frame, and are mounted on a stand for easy adjustment.

If there is no room for a flag, or if the cameraman needs a round gimmick to shut off light or create a shadow, we have the *target*, made of wood or cloth and painted black — from 6 to 9 inches in diameter. Some come in halves, called half-targets, and others are as small as 3 inches in diameter — then referred to as *dots*. These helpful little devices can be utilized for many different purposes, like cutting down on the light reaching a small object when you want everything else properly lit. Here is an example: sometime ago I needed a very close shot of a native Polynesian drum with dancers superimposed in the center of it. First I lit the scene with the proper amount of light, then created a round, soft shadow in the center of the drum with the use of a dot. On the darkened part of the drum I later superimposed the dancers.

The *blade* also belongs in the gobo family, and is sometimes referred to as the *stick*. This one is generally made of wood 2½ inches by 2½ feet and used for the purpose of cutting down on the intensity of light falling on an object. Some cameramen use the blade constantly, others never touch it. Techniques are different with different cameramen, and a good grip always cooperates no matter what the requests may be.

The overhead *teaser* actually originated in the legitimate theatre, and

consists of a wooden board, or one made of cloth on a wooden frame, which is used to cut off backlight reaching the camera lens. Some teasers are long enough to cut off an entire row of backlights, and are suspended from the ceiling, ramps or cat-walks. This is a very common practice on large sets, or when a dolly shot makes the use of a flag impractical.

The *cuckaloris*, or *cookie*, is a black painted plywood sheet from which is cut out an irregular pattern, almost resembling the shadow of a bouquet of flowers. Nobody in Hollywood seems to remember where the peculiar name originated, but any professional cameraman certainly knows how useful this gimmick can be at times when he desires to break up a surface that is too hot, as for instance a white shirt, a table cloth, or maybe a whole wall — either in exterior or interior shooting.

Flags, targets, dots, blades and cookies are also made of gauze, or net, and are then known as *scrims*. They are used for softening or diffusing light, when the solid type would be too severe, and are made with one, two or three layers of gauze to give different densities to suit the purpose. The above mentioned scrims are mounted on stands, or used with heavy clips, fastened to "barndoors" or any other convenient place. But scrims are also made into round or square diffusers to be mounted in front of the lamp itself. They, too, are of different transparencies, and also "half scrims" are often used when the job calls for it, as for instance when you want to diffuse the light falling on one person, but leave the "raw" light on someone else. The volume of light can easily be controlled, or a softer overall effect attained. An experienced grip usually has his "grip box" well stocked and can furnish scrims of all sizes and descriptions to handle whatever problem may arise. He is sure to have a *chin scrim*, or *bib*, a U-shaped scrim used to ease the hot light off a white shirt, when worn with a dark suit.

He may also have several sizes of *snouts*, with which the cameraman or his head electrician can direct scattered light in whatever direction he wants. Hollywood Scene Dock Company has a patented snout with the funnel-like portion of it made of very soft metal, which the cameraman can model into any shape he wants, thus directing his light only to the spot where he wants it.

*Window frames* of different design is another part of the grip's trick department. They are mostly made of thin wood or lathe, painted black and used in front of the key-light when creating an illusion of light coming

in through a window, as seen from the illustration on this page.

All these gadgets are mounted on a *century stand*, a heavy tripod with an adjustable, extending arm. An *adapter clamp* holds the gadget in place. To hold a tree branch, with which to throw a shadow or to bring in an added touch of overhanging branches in exterior shooting, a *tree branch adapter* is fastened to a heavy century stand. For smaller gadgets — like targets and dots — a *goose-neck* (a flexible conduit) is used to hold the device for more critical adjustments.

To control the sunlight in large outdoor areas, the cameraman may ask the grip to set up a *butterfly*. This is a large net, or cheese cloth, varying in size from 4x4 feet up to 12x24 feet, which is stretched high above the players for the purpose of cutting down on the intensity of the harsh sunlight and to soften shadows. Then reflectors are set up to add a rounded, modelled light on the subjects. This is a very common practice during overly bright summer days.

A thoughtful grip also brings along a beach umbrella to shade the camera and the operator from the sun, or at a protection against a sudden shower.

A peek into a *grip box* will convince anyone of the great importance good grip equipment plays in the making of a quality film. There are little wooden blocks to raise a chair to a more suitable height, double headed nails for quick removal, and a rich assortment of hardware and carpenter tools, ropes and pullies, friction tape, tripod triangles, etc. Also chains, turnbuckles and *stage screws* with which to tie down the camera on a truck or a moving train. Whatever you need — just ask the grip for it! There is nothing he loves better than to be able to answer the call.

The grip is often called upon to make a *stick-up* on quick notice. A stick-up is actually nothing but a bunch of short tree branches tied together, or some shrub, nailed to an invisible wooden support. This contraption is then placed in front of the camera to simulate shooting over greenery. Or it may be placed right in the scene to fill in a "bald spot".

Of course, even the best grip may be without just the thing you need most right now. So he has learned to improvise on the spur of the moment. Once, when shooting a series of musicals on the Hawaiian Islands, I found that I was sadly short of large reflectors — and it would have taken many days to have them shipped over. Our ingenious grip, Clarence Boyd, with his varied experience had a quick answer for that problem. He picked up a couple of sheets of large ply-



wood, plus somebody's door, which he coated with shellac, then covered with sheets of aluminum foil, bought at the local grocery store. Presto — we had light, and plenty of it! With wires and hooks he was able to hang coconuts anywhere on the palms to add atmosphere and composition to the picture.

Much of the credit for a well photographed production should certainly go to the grip, for it is due to him that the cameraman is able to work in a proper manner.

## IVY

• Continued from Page 326

exaggeration a failing of a group or type of college films. While it was designed to describe the college to prospective students and the general public, it relied upon the student body to select what was to be described. Everyone had an equal vote in deciding what was to be included in the film — and everyone voted for his favorite loaf-course or extra-curricular activity. And so, this film about a citadel of higher learning shows hardly a scrap of anything more learned than scene painting for the dramatic society, or the happy violence of football games. The producers of the film believe that the preface explaining how the content of the film was chosen is sufficient to indicate that something else besides organized leisure goes on during class hours. But prefaces, and narration scripts, cannot compete with the overwhelming evidence of the visual material. The impression given the audience is somewhat different from that intended; the college appears on the screen as a glorified recreation center, and no place to get an education.

Other films that devote more footage to the serious purposes of college life often vitiate their intent, by the manner in which extra-curricular activities are treated. One badly-handled sequence on a class dance, or another on an athletic event, can negate the impression built up by all the rest. The build-up of promotional glamor robs the film of its intended emphasis.

The underlying troubles with college films seems to lie in defining the audience. It is not enough to pour sincere enthusiasm for the old college on to a reel, trusting that this feeling will be so infectious, the audience will naturally follow along. The film is an instrument of persuasion. Before a foot is shot, there must be a lot of clear appraisal of precisely whom the film is intended to reach, and analysis of what it is going to say when it gets to them.

Two examples will show how a clear conception develops into a clear filmic enunciation. The first is a professional

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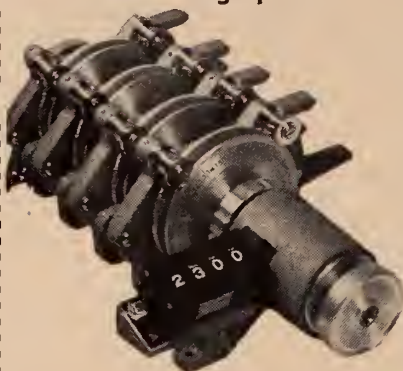
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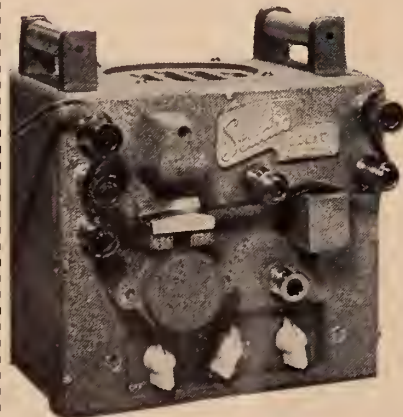
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## **IVY**

• Continued from Page 339

job. RKO-Pathe's "Men of Science", which was directed and photographed by Larry Reilly and produced by Jay Bonafield. It is a film about the Massachusetts Institute of Technology, and is of special interest here because it compresses into one and one-half reels a tremendous amount of detail concerning the work being done at M.I.T., and the life of the students there. A simple theme unifies the whole: in this world of technological marvels, man must continue to strive in order to fill his own cup. At M.I.T., students from all over the world study physics, chemistry, electronics, architecture, marine design — all the branches and phases of engineering, in order to carry forward the applications of science to the problems of living. In addition to their technical studies, they learn responsibilities as citizens, of the nation and the world. Part of their rounded training are extra-curricular activities, such as sports, management of a radio station and a regular newspaper, appreciation of serious music in campus recitals, and enjoyment of the library record collection. While training students, M.I.T. is also assisting in important research. Work which helped in the development of radar now continues in studies of storm behavior. In Chemical Engineering laboratories, radioactive cobalt is being used to study methods of preserving food. For the Army, M.I.T. is testing a soil conditioner for controlling the consistency of mud. The equipment of the Institute includes a high-voltage electrostatic generator, which is being used in atomic study, permitting measurement of the penetration of X-rays in patients receiving treatment. These activities of the school are vital in the world of today; for man cannot stand still, and in science there is no end — only beginnings.

The photography and editing are professional, of course. But these depend upon what is of first importance: the clear message directed to a clearly-defined audience. The film is intended as a theatrical short, and is designed to interest and entertain general audiences. It deals with one of the most famous engineering schools in the world, and nothing in its treatment is permitted to detract from this. The numerous sequences of sports and other extra-curricular affairs are properly handled so as not to place more emphasis on them in the film than they receive in actuality. There is nothing complicated about the conception of the film; no ingenious gimmick, no especially original story peg. But the film holds together, and holds audience interest, because it is clearly thought-out and clearly followed-through.

"The Farmingdale Way" was made by the faculty and students of the Long Island Agricultural and Technical Institute at Farmingdale, New York. Its photography is often poor; color values are often out-of-true and tones are muddy. The narrator is unskilled with a weak delivery that often lets the timing get away from him. But "The Farmingdale Way" is better than the average college film, because it presents a detailed account of life and activities at the Institute in a manner that assumes that the audience knows little or nothing about the subject to begin with, and that the subject must be made visually interesting and thematically coherent.

Running less than thirty minutes, the film uses the familiar opening and story line: the flash-back from graduation. This line is simply followed, to describe the courses of study and facilities of the school, the life of the students while there, and something of the possibilities open to them after graduation. Whether showing students gaining laboratory grounding in the basic sciences, learning methods of study and research books, or engaged in the crucial practical activities of dairying, gardening, cooking, baking, farm machinery maintenance, and many others, the film adheres to a simple principle of filmic exposition. Nothing is shown that is not true to the school as it is and as the film makers wish to present it. Thus the athletic and club programs of the Institute appear on the screen just long enough to show the audience that they are there. They do not monopolize footage because they are glamorous, easily pictorialized, and seemingly able to attract the public. The makers of "The Farmingdale Way" are proud of the thorough agricultural and technical training the Institute apparently provides, and it is this they emphasize, with other aspects of student life receiving a stress proportionate to that they are given in actuality. They are clear in their own minds about the picture of their school they wish to evoke clearly in the minds of the audience, and this has determined what appears on the screen, how it appears, and for how long.

Both "Men of Science" and "The Farmingdale Way" represent treatments which may be more thoroughgoing than is needed for most college films. They are detailed, to be sure — but selective. At least what the audience sees does not appear to be the spliced out-takes of a film shot by a tipsy cameraman to win a bet that he could cover the whole college in one afternoon. Old Alma Mater—glorious to view, and may every leaf of her ivy prosper — deserves better than that.



# Professional Animation

Story sketches are always made for animation films, and are an important function of the animation artist. These are usually small drawings, sometimes even thumbnails, used to augment graphically the written script. Live action studios also use them, often sketching out entire features. In many instances they are photographed in filmstrip form and projected with music, dialogue, or narration. An invaluable aid to better pictures.

Story sketches do not take the place of the script since in commercial work we almost always have narration with picture. A script must be written and timed to fit the commercial, spot, insert, or whatever. The sketches are made so that is visual idea may be put across quickly, so the client may see what is going to be on the screen at the same time he hears the words of the narrator.

The script is broken down into scenes. Story sketches are made to illustrate each scene, using as many sketches as necessary to properly tell the story. One drawing may do it, or it may take five. The main thing is to get the idea across. It should be possible to get the "feel" of the picture through these sketches, the timing, and the pacing. Long shots, medium shots, and close-ups are indicated, as well as pans, dolly shots, and any tricks of the trade.

Generally speaking, most story sketches are made rough, not carried to a high degree of finish. The pencil is a handy tool here. They are drawn on paper in screen proportion and the narration is usually typed under them, pasted on under them later, so that when they are pinned up on a board, in continuity, the pictures and story can be seen at a glance.

The story sketch phase is where changes occur. Every film and script has changes, and when the film is laid out graphically in this manner, the weak spots show up, and the film can be intelligently discussed. New sketches are made until the film is shaped up for the shooting stage, in live action, or the finished drawings in animation.

Story sketches are an invaluable aid, too, during live-action shooting. The director is able to use them to brief his crew and from them other sketches can be made for camera movements, or lighting.

The story sketch method has proved its worth over the long haul. Advertising agencies and Government departments nearly always require them.

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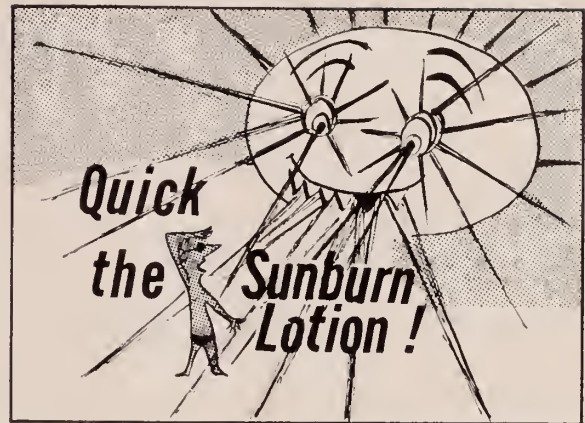
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News of your activities are of vital interest to all readers of the "Professional Cine Photographer" section. Releases covering current productions are welcome by this column. will be reproduced on these pages. Please limit information to one page and include a description of the name of the film, subject covered, black and white or color, length, name of sponsor or advertiser. "Professional Cine Photographer" is interested in all commercial film activity in the United States, Canada, South America, Europe and Asia.



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HOLLYWOOD'S MAGAZINE FOR

8 MM AND 16 MM

# Home Movies

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SEPTEMBER 1953

35 CENTS



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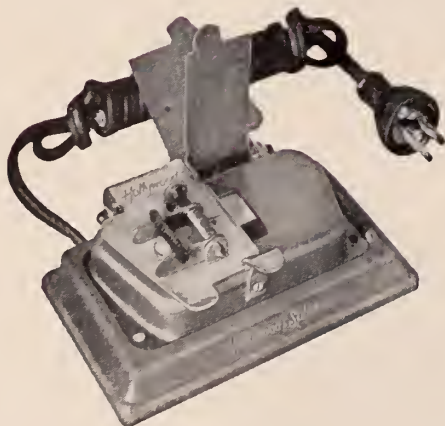
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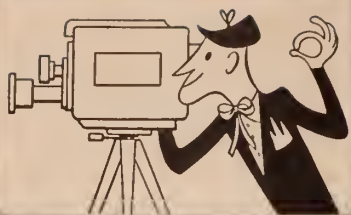


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# Home Movies

HOLLYWOOD'S MAGAZINE FOR THE  
8mm AND 16mm AMATEUR

and

professional

## CINE PHOTOGRAPHER

Vol. XX

CONTENTS FOR SEPTEMBER, 1953

No. 9

### articles — home movies

TWO SHORT STORIES—By R. L. Smith and F. J. Bertola	350
MOTOR INTERFERENCE—By Herbert H. Reech	356
RE-EDIT YOUR OLD FILMS	356
YOUR BEST FOOT FORWARD—By Carl Kohler	357
16MM WIDE SCREEN - AVAILABLE NOW	358
MOVIE QUIZ—By Joe Reimer	359
TAKE CARE OF YOUR CAMERA—By A. M. Dobias	359

COVER PHOTO—By Grant M. Haist

### articles — Cine Photographer

"CASUALTY", MADE IN KOREA—By Maj. Tom Saxon, USMC	369
TELL THEM WITH TITLES—By Leonard Clairmont	370
FILMING A BALLET IN AUSTRALIA—By George Sinclair	373
PROFESSIONAL ANIMATION	385

### departments

CLUB NEWS	351
WHAT OTHERS ARE SHOOTING	352
MOVIE IDEAS	354
LETTERS	360
LET'S GO SHOPPING	362
16MM PROGRAM FILMS	368
HOLLYWOOD PROS AT WORK	374
THE REEL McCOYS	377
MOVIE MAGIC	380
FILM LIBRARIES	385
CLASSIFIED ADVERTISING	386
TIMELY TITLES—By Marion Kyle	387

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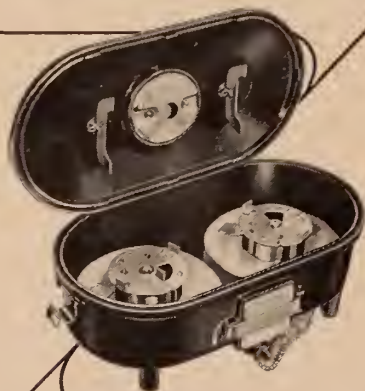
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## Locked Out

(To be shot silent with musical background).

1. M.S. Ralph, a dignified business man, awakens quite early. He looks at his alarm clock.
2. C.U. Alarm clock says 6 a. m.
3. M.S. Ralph gets up and, dressed in his pajamas, starts to get the morning paper.
4. C.U. His wife in bed, asleep.
5. M.S. Ralph opens the outside door and looks out.
6. M.S. Quite a wind is blowing the trees and shrubbery.
7. M.S. Ralph shivers but decides to go out and get the morning paper. He leaves the door open.
8. M.S. Ralph, barefooted, gingerly searches the bushes for his paper.
9. C.U. Ralph finds the newspaper and smiles with satisfaction.
10. M.S. The wind blows the door closed.
11. C.U. Shocked expression on Ralph's face.
12. M.S. Ralph tries to open the door, but it is locked tight.
13. C.U. Ralph tries ringing the doorbell.

By R. L. SMITH

14. C.U. Doorbell ringing.
15. C.U. Ralph's wife sleeping soundly.
16. M.S. Ralph tries to open a window.
17. M.S. A lady, passing on the way to work, sees him and thinks he is a burglar. She runs to a pay telephone.
18. C.U. Woman talking on the phone.
19. C.U. Policeman answers.
20. M.S. From interior of the house, Ralph is crawling headfirst through the window.
21. M.S. Two policemen come up to the window and grab Ralph by the legs.
22. M.S. Just in time. Ralph's wife arrives, opening the door and explaining to the police. Policemen listen to the explanation and let Ralph go. They apologize and leave, rather disgusted with the false alarm.
23. M.S. Ralph, very much embarrassed, picks up his newspaper and looks at his wife.
24. C.U. Wife has a good laugh at his expense.

## First Cut

*Film the following skit on either a single 50 foot roll of 8mm or 100 feet of 16mm.*

1. C.U. Hands being scrubbed in sink.
2. M.S. Doctor (in white coat complete with face mask) comes away from sink holds hands up.
3. L.S. 1st Nurse (in white also with face mask) steps in, hands him towel.
4. M.S. 2nd Nurse with tongs lifting scissors out of steaming pan.
5. L.S. 2nd Nurse lays scissors in towel held by 1st Nurse.
6. C.U. Showing Red Balloon (representing oxygen bag) being inflated and deflated.
7. L.S. Parents sitting on bench worried.
8. C.U. Shot of clock on wall.
9. C.U. Quick shot of doctor nodding.
10. Title: "Ready."
11. C.U. Quick shot of 1st Nurse nodding.
12. Title: "Ready."
13. C.U. Quick shot of 2nd Nurse nodding.
14. Title: "Ready."
15. L.S. (From rear), Doctor and

By F. J. BERTOLA

Nurses working over patient.

16. Same as Scene 6. Camera pulls back to M.S., Grandma trying to entertain young boy with balloon while "Doctor" is cutting his hair and nurses holding him.
17. M.S. Pan shot around boy showing complete head of long hair.
18. C.U. Scissors cutting long curls.
19. L.S. Boy with "New Look" surrounded by entire group while "Doctor" gives him lollipop.
20. L.S. "Doctor" sweeping hair into dust pan.
21. L.S. Mother stops him, picks up lock of hair.
22. C.U. Lock of hair held in hand.
23. M.S. Mother places hair in little box.
24. C.U. Box being closed, poem inscribed on lid.
25. C.U. Poem on Lid:

(FADEOUT)





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# what others are shooting

★★★

**"OMAHA FLOOD", by Gladys Rohrs, Omaha, 200 ft., color, (8mm).**

The toughest assignment a newspaperman can draw is a flood story. And it's tough because the crawling, creeping death rushes in from all directions. The reporter must choose the dramatic news and be alert for human interest stories, and he must know where to find them. We know exactly the problems involved when Gladys Rohrs made her own record footage of the Omaha flood, because we have also made newsreel flood pictures.

Her film is a dispassionate record of the havoc wrought by the angry waters, and her shots from the air are especially good. Most remarkable of all are the sharp steady shots from aloft (some from as low as 500 feet).

But Miss Rohrs missed a trick or two. She did not shoot intimate close-ups of the flood victims; such things as children, pets and families evacuating their homes, which have a wealth of pathos and drama. Her exposures were a little off, here and there but in the main, very good. So it is three stars for Gladys Rohrs for a good reporting job with a very difficult subject.

★★★

**"GIRL SCOUTS", by Lula M. Finch, Omaha, 100 ft., color, (8mm).**

This is a charming little story about a group of Girl Scouts who spend an afternoon in the open. Only trouble with the film is that we swear we saw a Girl Scout build a very careful mound of kindling for a camp-fire, and then, in the face of age-old tradition, rub a match on her jeans! If the ghost of Baden-Powell knew of this we know that heads would roll. Titles are brief and to the point, and the editing is excellent. Exposure is right on the nose—in fact, this footage contains some of the most brilliant color we have seen in a long time. Mrs. Finch has done a very fine job, from all points of view. The film has immediate interest, and the viewer knows exactly what happens when Girl Scouts get together for an outing. ("Omaha Flood" and "Girl Scouts" were submitted by A. C. Tite, of the Omaha Movie Club).

★★★★

**"FORM AND FANCY", by James LaBriola, Denver, 200 ft., color, (8mm), with synchro-tape sound.**

Some people would call this film

"arty", and some would say it had no plot. We say that it is wonderful. Briefly the film consists (in part) of a few shots of a kaliedoscope. (This was taped to the 1/2" standard lens on the Revere "8" camera, pointed at the sun and exposed at F16). Next LaBriola made a cloud sequence which he exposed in single frame shots in order to give the clouds a lazy movement which form interesting patterns. After this he follows with a series of dancing flames in montage with neon signs, one superimposed upon the other. Animation is next, and this was done with paper cut outs. The last sequence called "Color Gone Wild" is practically the same technique used by Norman McLaren of the Canadian Film Board who produced that fantastic film, "Fiddle-De-Dee". But what does this add up to, in terms of interest, and good footage? Simply this; a beautiful form has ample reason for existence simply because it is beautiful, and La Briola has used this excellent reason for recording his own choice of beauty. The sound complements the image perfectly, and all in all LaBriola has done a masterful job. This is one of the most original films seen by the writer, and the judges at Home Movies were unanimous in their enthusiasm for the film. LaBriola must do more of the same, and Home Movies would be happy to see any of his work on this experimental level.

★★★★

**"LIVING DUST" by George Valentine, Glenbrook, Connecticut, 200 ft., color.**

George Valentine is a former Home Movies contest winner, and an excellent cameraman with a mad sense of humor. But this is not a humorous film. It is a whodunit, clean as a hound's tooth and beautifully photographed with excellent titles. But it is the editing which makes the film. Valentine has cut it with great courage, (and who doesn't bleed a little when the time comes to cut our stuff) and the result is a fast moving film with plenty of action and a surprise ending. And he did it all with his little Bolex 8. Somehow or other we can't help wondering at our ardent camera friends who turn up their noses at 8mm and drift to 16mm because "you get a sharper image". While that may be true, it is also true that if you haven't got a sharp story you have a handful of nothing. So, congratulations to George Valentine who gets better every year, and it seem that the end is nowhere in sight.





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*This marks the introduction of a new method of presenting Movie Ideas. We'd like your comments. If you like the new style we'd like to hear from you. If you don't like it we'd still like to hear from you.*

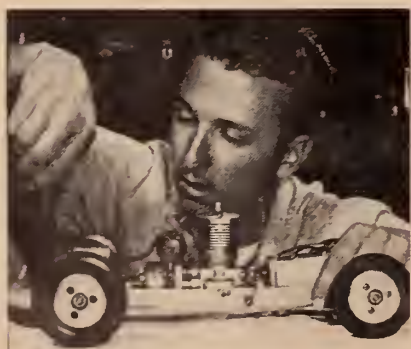
*The reason behind the switch to this style of Movie Ideas is a long-range effort to make HOME MOVIES magazine a more readable, more informative and more entertaining magazine. There seem to be several advantages to this switch. First, we can present more ideas from you, our readers. Second, we can discuss the ideas you send in more fully. So, please keep sending in your ideas. More than ever they are the back-bone of Movie Ideas.*

**A**T a recent luncheon which was attended by quite a few of the professional cameramen of Hollywood I noted an amazing similarity between the esteemed gentlemen of the lenses. It was here that I noted that the really good cameramen I've known (and this goes for both professional and amateurs) have each been men who have had a real excitement for seeing: an "awareness" which could not be dimmed.

**These men have not been born with such enthusiasm, nor have they attained it over night. It comes with a lot of practice. It involves many hours of "dry run" shooting: using the eye in place of the lens and film.**

One independent producer summed it up this way: "All mediums of expression are identical," he told me, "in one respect. Each, relies on the fact that the artist has observed life and observed beauty. Practice is the key."

**An excellent method of practice was suggested in a letter by Dick Boyce of Colorado Springs, Colo.**



Dick told of his development into a good plot-planner by working from magazine stories. Of course, if such stories are lifted verbatim from the books and turned into motion pictures which are designed to sell there would be a fat legal hassel . . . with the amateur coming out the loser, but as long as it's for the sake of knowledge, you're pretty safe.

# MOVIE

But, rather than working from fiction, Dick points out that non fiction stories often offer the amateur his greatest chance for both a good picture outline and some advanced knowledge about the art of scripting.

A good example of this was in the same mail as Dick's letter. Fred Vandever, of Seattle, Washington, told of a motion picture he'd made recently. The story was prompted by an article in a motor magazine, for automotive fans and automobile owners. In a recent issue it carried a story



titled "Rx for bad roads." It hardly seemed like a basis for a motion picture but Fred thought differently.

In the article the author told a simple story of the problem of bad roads and how his city solved the problem. The entire story was based around the idea that his town was small and did not have a large budget for road work. Instead of standing by and letting the roads get worse or raising taxes and repairing the roads post-hate the town fathers found a better solution: they devised a method of using the Macadam which was on the roads, regrounding it and using it for making new road surfaces.

The story and the solution had a lot of "meat" and it offered a basis for an interesting story which could have a lot of information for the town's voters. Fred decided to do a movie telling the story of his town's work along this same line.

First, Fred broke the magazine story into logical sequences. These included such things as the basic problem, the town meetings and plans, the work, the solution and the benefits. Each general sequence was expanded into well rounded situations. Then, the script was compared to the story for movement and interest as well as story telling qualities. When Fred was satisfied that his script was as complete and exciting as the story he began shooting.

He showed construction crews rebuilding the roads, he showed the trucks and tourists avoiding the main road into town because of its condition. Then in contrast he showed the tax charts to explain why the work could not be done. Then, Fred presented the solution, showed how it worked and why.

From this beginning he followed the actual construction. Once the construction was completed Fred showed what the new roads did for the city. He showed the tourists stopping at the stores. He showed the business boom and proved that the new roads brought more business to the town.

The film was so good that the City Chamber of Commerce put up some money to help Fred buy more film. The various clubs also backed him by renting the film to show to their members. At last reports Fred was ready to hit the big time: his film was scheduled to go on a local TV station.

Even without the goal of financial success and personal glory which overwhelmed Fred this kind of practice is good for every amateur. Working from a story which is completed offers the inexperienced amateur a hand in plotting the script. Each time a script is written and double checked he learns something new.

**Speaking of learning, a Home Movie fan in Newport Beach, California has just written a letter about a good movie idea which we'd never even considered. He has just completed a fine two reel movie titled "Red Hot Midgets". Made by John Holland, the film tells the story of a new hobby which has sprung up since the end of World War II. It's probably underway in your own town. The hobby: building and racing tiny scale model midget racing cars.**

The tiny cars, using a standard 1 hp. airplane engine, are gaining favor throughout America. There are tracks in California, Michigan, New York, and Florida and more coming up every month. The cars are raced in two ways: on a flat track with wire or on a 90° wall-track. Either way the midgets hit well over 100 mph.

John Holland began his film by attending a race, held on Sunday, at a local track. At the race John made lots of footage of the races and the accompanying activity. Between each race the car owners lavish as much care on re-tuning the tiny engines as do the full scale mechanics at an Indianapolis "500" race. John shot much



# IDEAS

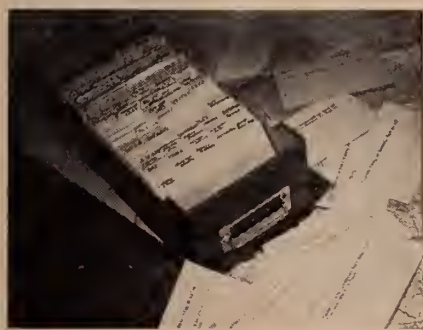
of this activity. He wisely kept these scenes short to add to the suspense.

Once he'd gotten the necessary race footage John made a date with one of the car owners. At the fellow's home John made some workshop footage. He filmed the assembly of a car from start to finish. He showed how the cars are designed and built.

By ranging out on a double story John was able to add much to his film. He gave it a two-fold story line: the first was the story of the midgets told through the race. The second, was a story of just how the cars were built as seen through the eyes of a hobbyist. Thus, the film interested both the general viewer and the man who might become interested in building these cars.

**Most good films tell such two-way stories. The films which most amateurs produce should do more than entertain or rekindle memories. They should tell the story of the actors. For example, a film on Aunt Mary's visit should tell more than what Aunt Mary does on a trip to your house. The film should also tell a bit about Aunt Mary. It should try to show her personality and her way of living.**

This kind of story telling is far too basic to shrug off with a limp shoulder. Movie making is an art medium and you can't laugh that off. But more



than an art medium it is fast becoming America's mass method of expression. It has even begun to supercede writing.

**One of America's greatest photographers, Edward Steichen, once told a group of young photographers "Photography is the greatest thing to happen to our country. It is within its scope to become the folk-art of our nation. If it does, every man is better for it."**

Movie making is beginning to fulfill Steichen's prophecy. That in itself

would be good but too many of us are self conscious about becoming artists. We seem to feel that we've got to go "left bank" if we produce art films. That's not so. Art is believing and thinking normally.

**When it comes to thinking do you often get more ideas than you can handle?** If you do here is a good idea. Try writing them down on 3x5 file cards and putting them away in some kind of file box. Then, when your mind runs dry you can check through the file to pick out some of the ones you had conceived earlier.

Some cameramen seem to be running over with good ideas. One such man is Ronald Aiken of Boise, Idaho. Ronald has written to tell us of a film which he has just finished. The idea is of such universal appeal we'd like to pass it along.

While the plot is not new it has a lot of human, real, and downright funny situations. You'll have a lot of fun making the film and it can be done on either one or two reels.

Ronald's script goes like this: Papa gets up early one Sunday morning. He tries very hard not to disturb mother, for he wishes to get her breakfast as a surprise. Just as papa reaches the bedroom door the phone rings. In his effort to reach the phone before it awakens her he practically tears the house apart wall by wall. When he reaches the phone he finds it is the boys down the block. They are going fishing and want him to come along. He tells them that he is going to fix breakfast for his wife and nothing, not even fishing can stop him from his good deed.

Obviously, not used to the kitchen he makes quite a production hunting for the cook book. By the time he decides he cannot find the book, the kitchen is a shambles. Instead, he gets down a box of prepared hotcake mix. Following the instructions (which he has a hard time reading) he mixed a little bit of the flour with a lot of milk. Testing the mixture he decides that it is too watery. He adds more flour and tests again. Result: too thick. This procedure goes on until he has mixed the entire box into a big dishpan.

He goes back to the kitchen only to find that the cat has gotten into the dough and not only eaten some of it but knocked the pan on the floor. He shrugs his shoulders and decides to make bacon and eggs instead. He heats up the frying pan and begins scram-

bling the eggs. In the middle he stops to put on the bacon then returns to beat the eggs. As he continues whipping the eggs (beating them so hard the yolks splatter on the walls and the ceiling) the bacon begins to smoke but pop fails to notice this. The bacon suddenly bursts into flame.

With a yelp he drops the mixing bowl and rushes to the stove to rescue the flaming bacon. At this point mother, sleepy-eyed enters the kitchen to see what the strange noises mean. The scene which greets her is awe inspiring. The mixing bowl is broken, the hotcake mix is scattered all over the



floor. Papa is in the middle, doing a juggling act, trying to extinguish the flames. The ceiling is blackened by the smoke and papa's face is blacker than a black-face vaudeville act.

At this point the phone rings again. Mother answers it. It is the gang again. They are just leaving and they want to know if pop will reconsider. Mother smiles. "Yes," she says, "He'll go. In fact he'll go if I have to drag him over."

She pushes pop out the door black face and all. As he leaves she puts his reel and rod in hand and waves goodbye. The final scene shows pop sitting comfortably in the boat on the lake. He is telling the gang that they should prepare breakfasts for their wives. "It makes them appreciate you" he tells them.

Like most good comedies, this one depends upon two factors. The punch line at the end and good, comical acting. The part of papa will have to be played by a "ham" who can act it to the hilt. Know any good "hams"?

**Speaking of humor, there is more to the comedy than meets the eye.** Before you begin scripting the next one go to your nearest library and do a little research. Several learned professors have made life-long studies of what makes people laugh. They've written some very helpful critical books on comedy. If you follow their suggestions you'll improve your films.



**You can stop**

# Motor Interference

By HERBERT H. REECH

**I**NTERFERENCE caused by the motors of most silent movie projectors and its suppression is a most interesting—and a very important—subject; yet, most amateurs seem to give it very little thought. Your neighbor may be going insane watching his TV show, when suddenly it starts rolling

as your work on your projector in the workshop or even as you try to make a sound recording on your tape recorder to run in sync with your show.

I got interested when a friend of mine (who had just bought a new Revere 8mm projector) asked me for help since his landlord, who lives next

## Re-edit your OLD FILMS

**T**HE average amateur cinematographer, after shooting home movies for a period of years, finds he has in his library numerous films that have become 'old hat'. All our friends have seen them many times, and they have gradually been omitted from our screen programs.

Here is a case where re-editing with additional footage and possibly even new titles added will add new appeal to those long neglected reels. Let us take, for example, vacation or other scenic shots taken in the same locale in different seasons of the year. When re-edited together these shots will show the comparison between winter and summer.

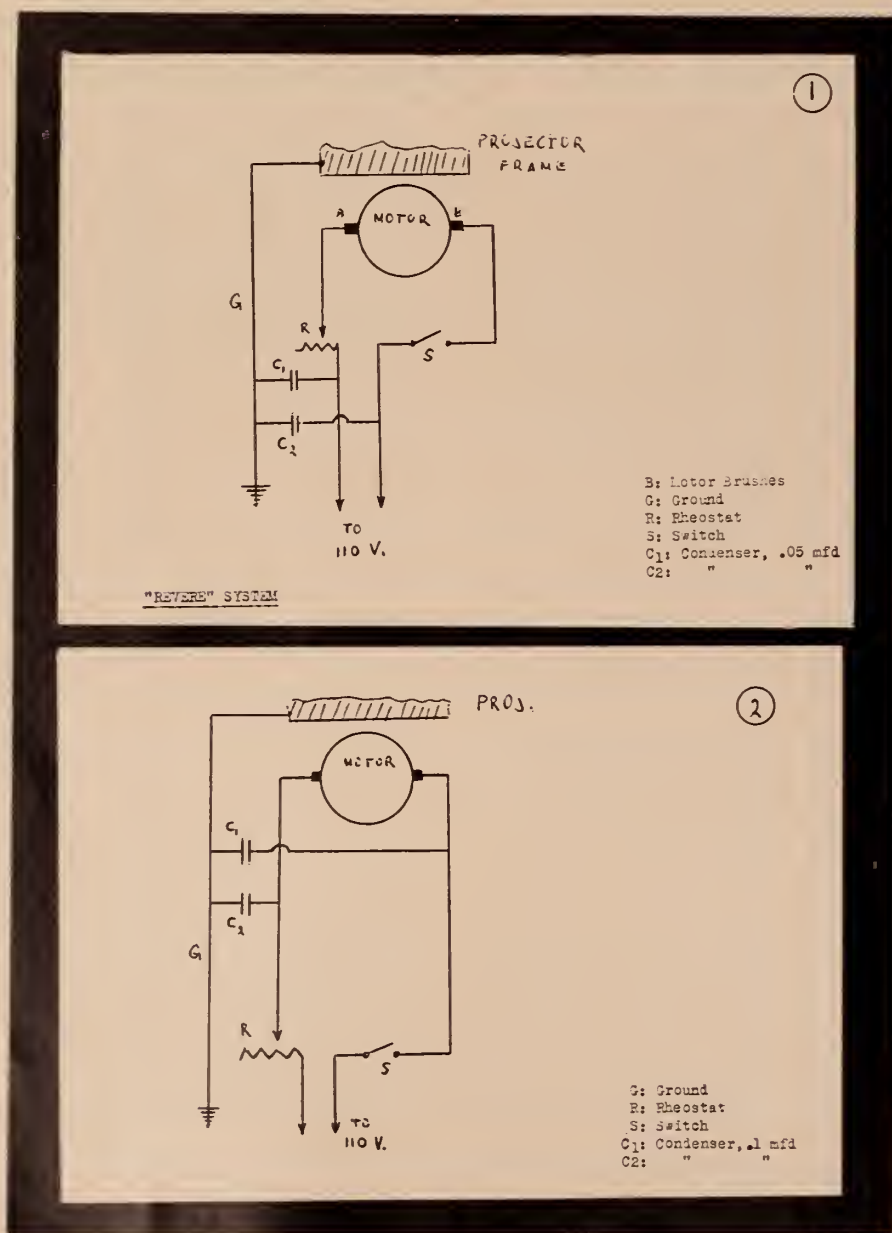
Then there is the family automobile. When, over a period of years, a new car was purchased from time to time, the record of our prosperity can be shown by re-editing shots of each successive model together in their proper sequence. The same idea can be applied to the new home, or alterations and improvements made on the old homestead.

There are also the shots of the children. Taken on different occasions, they are scattered here and there throughout various reels. When re-edited on one reel in their consecutive order they give you a documentary record of the child growing up.

The same idea can be used with many variations. You are limited only by your own imagination, plus the film you now have in your library. Pets can be grouped together, as well as the pictures taken annually of the flower garden. Comic effects may also be gotten by showing the improvement in your photographic technique over the years.

So, one of these evenings when you have nothing better to do, why not sit down and review those old films. Make note on which scene should be regrouped together. You may come across situations where additional footage may be required for that 'then and now' effect. New titles may also be necessary, and notes to that effect should be made.

You will undoubtedly come across many ideas of your own while viewing your films, so by all means include them in your finished reel. When completed, I'm sure you will have movies that will appeal to all your old friends who have already seen your films, as well as the new friends who will view them for the first time.



and flopping like made while you sit back contentedly watching a jolly home movie show, probably never aware what trouble your projector is causing.

Not only may the neighbors be disturbed but it may be your own family listening to the radio or watching TV

door to him threatened to evict him plus his family of five if he did not stop upsetting TV reception. We wrote to the Revere Camera Co. and Fig. 1 shows a circuit recommended by the Revere Service Dept.

The interference of course is caused

• See **MOTOR** on Page 364





"I thought you'd be interested," she observed.

I ignored the snide smile.

For about an hour we waded through pure nothing. I was amazed at how much unrelated footage I'd shot — stuff that couldn't possibly be worked into any kind of continuity. Like many other amateur moviemakers I am guilty, at times, of wildly taking camera pot shots of action and scenery which just doesn't warrant the film. Then too, there are always certain shots which turn out unacceptable because I was a bit careless in my haste to get them while the getting was good.

"Someday," I vowed, cutting out several feet and tossing it into the waste basket, "I'm going to learn how to edit in the camera and save myself work and money."

"A cold day that'll be," encouraged my spouse.

"Hey, look!" I crowed triumphantly. "Look at this close up of that bear we caught pilfering the kitchen! Boy, did that shot ever come out swell! Can't you just see the gang's faces when this baby flashes on the screen! You can practically see his tonsils . . .

• See FOOTAGE on Page 363

# Put your best FOOTAGE FORWARD

By CARL KOHLER

*Comes autumn, and our fumbling amateur decides to edit all his vacation films*

THE Autumn wind murmured outside and scrattled leaves against the den windows. Cosily ensconced before a hissing blaze in the fireplace, I was improving both my mind and my moviemaking with a copy of Messrs. Ver Halen's "28 Basic Steps"\* when the wife clumped into the room.

Since she ordinarily moves around the house as silently as a kitten in sneakers, curiosity prompted a quick glance.

She carried our combination editor, rewind and splicer.

"You busy?" she demanded.

I muttered something which sounded like "Smf fruvver", turned a page and wormed deeper into the couch.

"Let's edit those vacation movies," she chipped with forced brightness. We were being enthusiastic tonight.

It has been my experience that wives, like certain wild animals, will go away and leave you alone if you just sit motionless and make no outcry. It didn't work this time.

She sighed deeply. (as phoney a

sigh as I've ever heard).

"Well, I just thought you might like to sit in while I weed out the weak shots and try to assemble your disorganized enterprise behind the camera into a reasonably entertaining account of those two weeks at the lake."

If she thought I was going to fall for that old approach she had another think due her. I countered with the time-tested reply, proven again and again by harassed husbands.

"You go right ahead and wash them, dear. I'll be out shortly to dry them for you."

"Then," she said with a hint of malicious amusement, "you don't care if I leave that wonderful shot of you being kept out of the woodshed by that fiery little fawn that had you worried until you called the rangers?"

Casually, I leaped to my feet.

"Here, let me set up the editor," I said warmly. "You better let me help you choose the best footage. We don't want to bore the audience with a lot of trivial scenes."



\*\$1.00 postpaid, from Ver Halen Publications, 1159 North Highland Ave., Hollywood, 38.



16mm

# WIDE SCREEN

available now

**C**HICAGO — The first wide screen system with stereophonic sound developed for 16mm movies was demonstrated by Bell & Howell Company today at the National Audio-Visual Association Convention at the Serman Hotel. A special demonstration for the press was held yesterday.

The Bell & Howell system has been patterned after 20th Century-Fox's CinemaScope. Demonstration scenes from *The Robe* and other CinemaScope films reduced to 16mm were shown. Also demonstrated were a number of original scenes photographed with the new unit.

A single anamorphic or "squeeze" lens attachment is used for both shooting and projecting the movies.

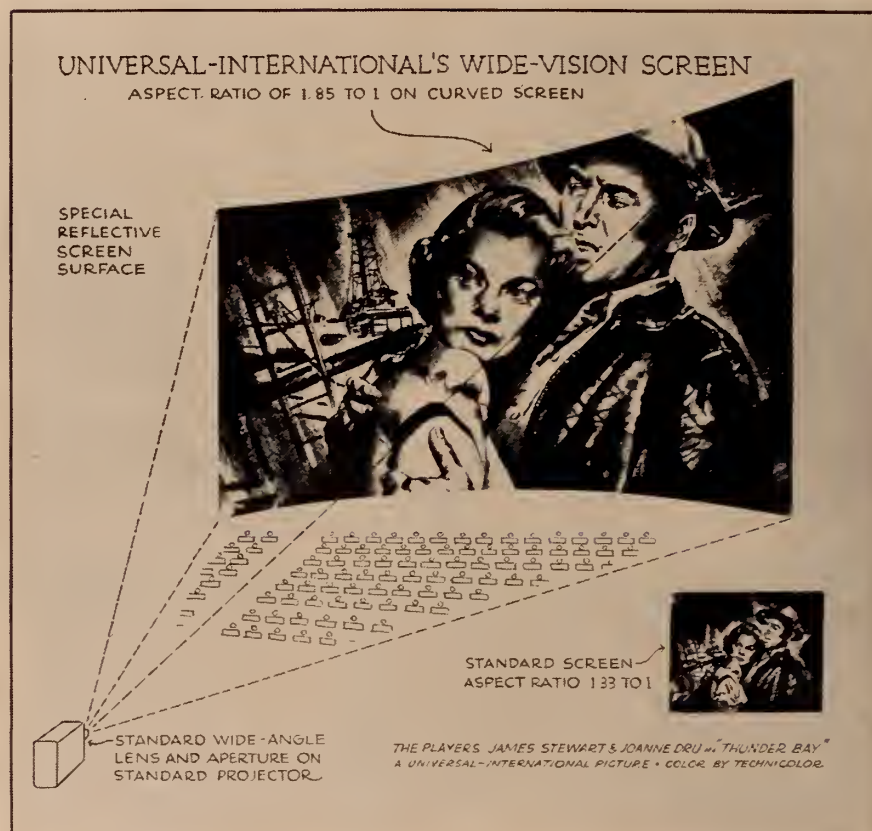
The projected picture is of normal brilliance and fills a curved screen 2.5 times as wide as it is high. This expanse covers more nearly the normal field of vision of the human eye. The peripheral, or side, as well as the "straight ahead" vision of the viewer is brought into play and a strong sense of depth and participation in the scene is created without the use of special glasses.

The illusion is heightened by three-dimensional or stereophonic sound, which emanates from the part of the screen where the action takes place.

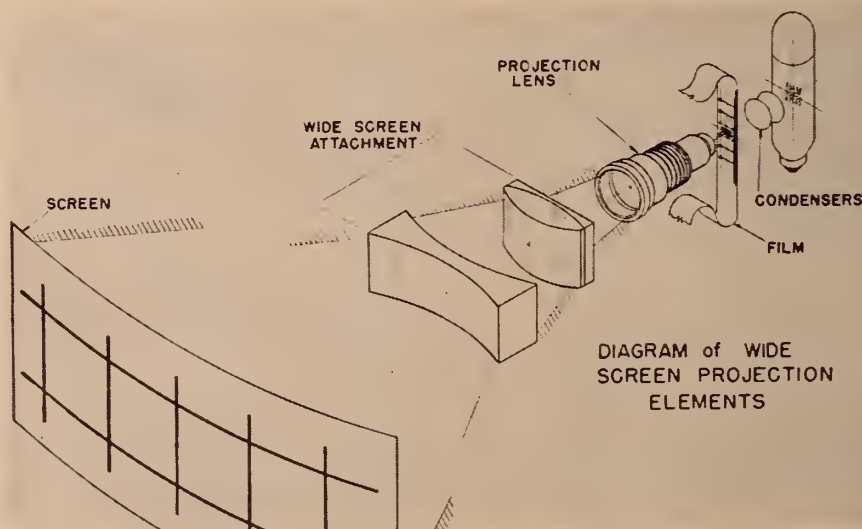
The Bell & Howell 16mm system is expected to be widely used in making sales and industrial films, a number of which are already in production. There is also an immediate need for the system in foreign movie houses, many of which show 16mm theatrical films only. Advanced amateurs, domestic and overseas theatres

of the armed forces, schools, churches and other institutions will also be sizeable customers, C. H. Percy, President of Bell & Howell, predicted.

He also said: "CinemaScope is a magnificent new medium. It's bound to breathe new life into the 35mm motion picture industry and should also open entirely new vistas in the 16mm field. Since Albert Howell's in-



(Left) the Bell & Howell wide screen tools, heart of which is the special lens as shown on camera. (Top) comparison of the normal image as compared to the wide screen image projected by special lens.



ventions made 35mm film the industry standard 45 years ago, there has not been a more significant step forward, except perhaps for sound and color."

To produce three-dimensional or stereophonic sound, a modified version of the company's magnetic recording

• See WIDE SCREEN on Page 368



# Movie Quiz

By JOE REIMER

*Q. Expecting to take a vacation trip. I would like to know how I can make a shooting script of this in advance?*

A. It is seldom possible to prepare a shooting script for filming a trip that is entirely new for the reason that you can't tell in advance just what you will see that will make good movie fare. What you can do in most instances is to put in order — from your study of maps and travel literature — a list of interesting things that will probably be worth filming on the trip. Then try to shoot as many of these as possible, *plus* the unexpected reaction of relatives, yourself and other travelers. When you get home you should have sufficient footage of all kinds to organize a good travel or adventure film. Many excellent lecture movies are made in this way.

*Q. I have heard it said that some very beautiful outdoor movies may be made when there is not enough light for proper exposure. What is meant by this?*

A. The person who made this remark was probably referring to silhouettes. They are produced by having the main subject between the camera and the main source of light. Actually your subject is so completely underexposed that it appears as a dark mass in sharp contrast to the light. Even in bright light silhouettes may be made by deliberately underexposing. For instance, in bright daylight a scene which would register detail at f5.6 exposure may be made into a silhouette by stopping down to f11 or f16. In aiming your camera toward your subject and the light source be careful to protect the camera lens from direct rays of light.

*Q. In my shooting and in cutting, how can I overcome monotony of scenes?*

A. One of the best ways is to plan your story originally in such a way that high points of interest are pretty well distributed through your film rather than being placed all together. Most good stories have climaxes of interest arranged so that as it progresses the interest grows more intense until the final climax is reached.

As for individual scenes, you will add interest to your reels by having varied length of scenes. For example, an average shot of a man training a dog might be followed by a shorter

• See QUIZ on Page 365

# TAKE CARE of your CAMERA

By A. M. DOBIAS



*Keep It Clean!*

WHEN our camera is running smoothly, it is hard to whip up much enthusiasm about routine maintenance, and it is easy to fall into the attitude that since everything is operating so nicely, why not let well enough alone? However, mechanical camera troubles cause less to prevent than to cure, and the time when everything is running smoothly is just the time to *keep* things running that way. Modern home movie equipment is amazingly rugged, considering the high precision job it is called upon to do, and a few simple steps is all that is required to keep it running faultlessly for many years. That means that while you keep the equipment, you will have a minimum of annoying breakdowns, and that if you ever decide to sell or trade it in, it will have maximum value.

Granting that your camera equipment is now in good running order, and not in need of any major repair, what does it need to be maintained in that desirable state?

Externally, the first thing is to protect the camera from mechanical damage, strain, dirt, dust and excessive heat. A camera should no more be

dropped than a fine watch, so it is never a good idea to leave it around where it may get pushed on the floor, or within reach of small children. In stowing it away to take along on a trip, pack it so that it will not be subjected to excessive pressure from heavy objects. Not only may the exterior become scratched, but if the camera body is wraped out of shape even slightly, one of the shafts may be thrown out of alignment or the door become jammed.

If the camera is leather covered, a bit of leather dressing or colorless shoe cream applied occasionally will keep it looking spick and span. Scratches may require a touch of stain.

For all of these reasons, a sturdy camera case is a good investment. It will protect the camera from bumps and jars, keep the hot sun off outdoors and reduce dust to a minimum when the camera is on the shelf. If the case is of leather, it too deserves an occasional rubdown with dressing, which will help to keep it pliable and shiny. Don't let dust accumulate in the lining of the case. An occasional

• See CAMERA CARE on Page 373



# "EIGHT-SIXTEEN" SPECIALS For The MOVIE FAN!

## 8mm-16mm MOVIE FILM

BLACK-AND-WHITE  
FINE GRAIN PANCHROMATIC  
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8/8mm x 25' .....	\$1.25	\$3.75	\$ 7.50
8/8mm x 100' (Bolex) .....	3.25	9.75	19.50
16mm x 100' .....	3.00	9.00	18.00
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48 Hour processing and return included  
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Color reproduction is true and faithful, no harsh, exaggerated colors, but rather all the pastel and deep colors in their glorious beauty. And, take a look at these prices. We know you will take advantage of this great value. Film is guaranteed fresh, Daylight or Tungsten. (Please specify.)

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8/8mm x 25' .....	\$2.75	\$16.00
8/8mm x 100' Bolex.....	7.50	42.50
16mm x 100' .....	7.50	42.50

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# letters- and pot pourri

**WANTS FILM** — I would like to purchase an 8mm copy of "The Man Nobody Knows", formerly distributed by Nu-Art Films. They no longer make this film in 8mm and I have used up my own copy which was employed to entertain veterans in hospitals. It is now almost unserviceable. May I hear from anyone who can help me?

—Chaplain Charles S. Vail,  
3718 Delmas Terrace, Palms.  
Los Angeles 34, California.

**"DIAMOND JIM" MONAGHAN**  
—I always said that I was a "Jewel" of a young man. I'll see you with your book in October.

—James Monaghan

*This cryptic note is from bold, brash Irish Jim Monaghan, who writes it from a place called The Diamond, Monaghan, Ireland. Last Xmas Monaghan dropped into the offices of Home Movies, and said that he knew nothing about motion pictures, but nevertheless intended making a trip to Ireland to shoot a documentary film. That is what he is doing there, with the vast background of filmic experience of ten months. We are betting that he will deliver the goods. More on Monaghan when he arrives next month.—Ed.*

### HAWAIIAN CINEMA LEAGUE—

We celebrated our third anniversary last month, and have conducted a 16mm movie contest at the same time.

—David K. Morton.  
Sec'y Hawaii Cinema League

**HAPPY IN WILMINGTON**—Please accept my sincere thanks for publishing my inquiry concerning the rental or sale of "Birth of a Nation." Seems that Home Movies certainly covers the field as I have already received more than 20 replies to this inquiry. Folks from all over have dropped me notes commenting on this inquiry, and offered advice as to where and how this film could be secured. Home Movie fans seem to be a closely united group, and I am sure that it is gratifying to you that they are all co-operative.

—F. M. Clough,  
Wilmington, Delaware

**WANT PEN PALS** — Could you supply me with the addresses of Cine Societies in Canada? Would prefer those in British Columbia. I have an 8mm foreign camera called the "Admira" having a F 2.8 fixed-focus Mephta lens. I would like to get in touch with any movie maker in your country with the object of correspondence on the subject of cinematography. Since I plan to come to the U. S. A. I would be glad to meet any correspondents who would like to write to me.

—Donald E. Ross.  
YMCA, 150 Willis Street,  
Wellington, C. I., New Zealand

**3-D IN HIS EYES** — I would like to know if you intend to run any articles on the various 3-D systems which we have heard about. I am particularly interested in 3-D for 16mm.

*Best 16mm 3-D system so far, in our opinion is the Elgeet combination which sells for \$294.00 complete. This is a true 3-D apparatus and should provide the same effect as the 35mm movies recently released from Hollywood. Bell and Howell, on the other hand, have a marvellous wide screen system, exactly like Cinemascope, (originated by 20th Century Fox) and this does not require the use of glasses. See the story on the Bell and Howell system in this issue of HOME MOVIES. Both excellent.—Ed.*

### JOE REIMER NOT POPULAR —

I am disgusted with the drivel written by your Joe Reimer, and his "Movie Quiz". His stuff is superficial, and elementary — also inaccurate. He sounds like a movie pundit making a fast buck, and it looks as if you are it.

—Ralph Wormser,  
New York, N. Y.

*That's what we tell Joe, but he keeps asking for more dough.—Ed.*

### JOE REIMER—GOLDEN BOY —

May I congratulate you on that little gem, "Movie Quiz" written by Mr. Reimer. To me (a rank beginner) it is invaluable and I have found that my motion picture technique has improved tremendously since the series started last year.

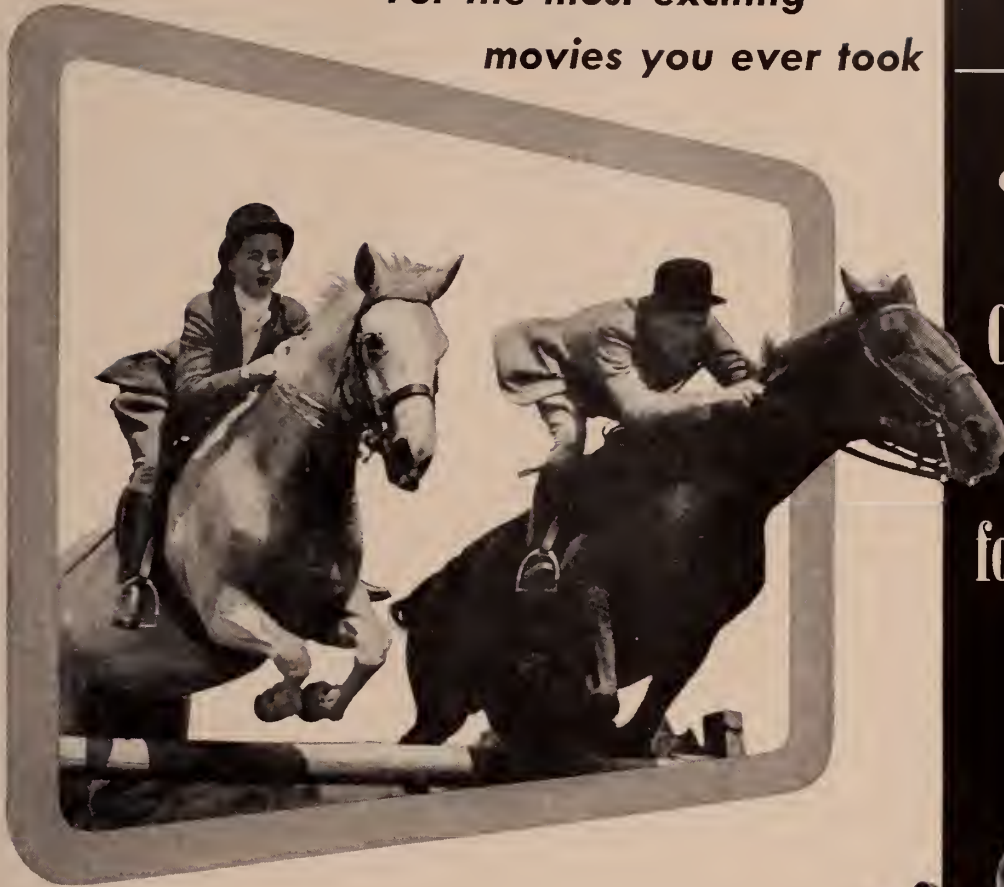
*That's what we tell Joe, as seldom as possible.—Ed.*

**FROM AFRICA**—May I have the January issue of Home Movies? Thanks for the other issue which I have just received.

—H. Lery.  
So. Rhodesia,  
South Africa



*For the most exciting  
movies you ever took*



the New  
**Elgeet**  
CINE-STEREO  
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for 3-D 16mm  
movies

*Easy to own! . . .  
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You'll take startlingly realistic 3-dimensional movies on your first roll of film with the new Elgeet Cine-Stereo System.

It's as easy to use as your normal lens—just mount the lens on your camera, set the lens opening as usual, and you're ready to shoot.

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The fast f/2.8 6-element taking lens is fully color-corrected and hard-coated for brilliant pictures with microscopic definition and remarkable depth. A Rhomboid prism assembly makes it impossible for one image to be out of focus with the other. And, it's universal focus . . . with a range of focus from 5 feet to infinity.

The twin f/1.6 projection lens system has polaroid segments built in, can be precisely focused. Adapters permit use on all standard 16mm projectors.

You don't need to wait any longer for a professional quality stereo system at a moderate price. See the new Elgeet Cine-Stereo System at your dealer's now.



**PRICE \$249.50\***

*(includes taking and projection lenses, 26" x 34" screen, view finder, 2 pairs of glass polaroid glasses and 6 pairs of paper polaroid glasses)*

*\*\$259.50 for Balex and Bell & Howell 70 Series cameras.*

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In black wrinkle finish to match your camera. Has chrome trim. Fully guaranteed. See your Bolex dealer or write direct.

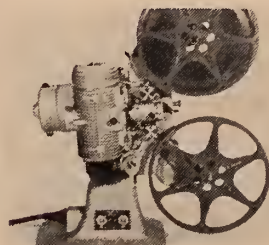
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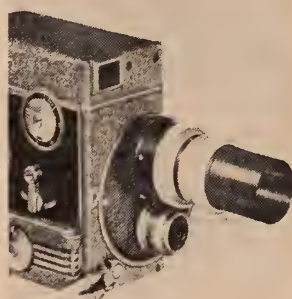
**SHOPPING**

**ALL ELECTRONIC RECORDERS.** Claimed to be the first tape recorders having complete electro-magnetic, push-button operation, the Ampro Corp., Chicago, recently announced two models. Both the "Celebrity" and the "Hi-Fi" feature the piano key control system which actuates recording, stops, rewinding and playing. Model 755, "Celebrity" has a tape speed of  $3\frac{3}{4}$ " per second, and a frequency response of from 30 to 8,500 cps. Model 756, the "Hi-Fi" operates at  $7\frac{1}{2}$ " per second with a response from 30 to 13,000 cps.



**NEW FEATURES FOR BELL & HOWELL PROJECTOR.** The 8mm Regent model, made by Bell & Howell is now available in a new metallic fawn color. The lubrication system is improved through the use of oil impregnated sintered-bronze bearings which hold oil in the pores of the metal. Best news of all is the fact that this machine sells for the old price — \$179.95, including tax.

**WANT LIGHT CONTROL?** If you want to control your lights exactly like the experts do in Hollywood, take a look at this new Gobo Stand just announced by the Natural Lighting Corp., 1124 East Colorado, Glendale 5, California. Designed exactly like the Hollywood Gobos, the stand will accept silk, net or flags and weighs only  $3\frac{1}{2}$  lbs. It will extend to 12 feet when used as a lighting unit, and can be converted as a light duty gobo or boom stand. See page 325, HOME MOVIES, Aug., 1953, "How To Use Grip Equipment", for full information on use of a gobo. Price from \$12.85, depending upon accessories purchased. While this unit was intended for use as outlined above, it can be applied to other photo chores. A reflector can be mounted in place of the net screen and this unit can be used outside to bounce light into dark shadows. Write the manufacturer for more information.



**GET UP CLOSE**—with this new  $1\frac{1}{2}$ " F 1.9 telephoto lens made for all 8mm cameras. Camera Specialty, 50 West 29th St., New York 1, N. Y., announce that they can supply this unit in focusing mount and this will fit Revere, DeJur, Keystone, Bell & Howell and many other 8mm cameras. Price \$30. The lens will focus from 2 feet to infinity with a diaphragm range from F 1.9 to F 16. The company claims that the lens has excellent definition, light-transmission, and color rendition. Write Camera Specialty for more details.

**F & B SYNCHRONOUS FILM FOOTAGE COUNTER**—A new type of all purpose film footage counter is being introduced by FLORMAN & BABB, 70 West 45th St., NYC. The "F & B Film Footage Counter" is an excellently designed, up to date unit, sturdily constructed and attractively finished. It has been developed by Lawrence L. Mezey, well known electronic and sound engineer.



**METER FOR MOVIES AND STILLS.** Weighing only 2 ounces, the "Chronon" exposure meter can be used for both cine and still photography. Price, \$19.95, from Willoughby's 110 West 32nd St., New York 1, N.Y. It contains two scales and is calibrated in standard ASA index numbers to cover a wide variation of film types.



## QUIZ

• Continued from Page 359

closeup, showing the pleased expression of the trainer.

*Q. How long should an average movie scene be?*

A. If there is any *average* length for a movie scene, I have failed to find it. For every amateur movie scene that is too long you would probably find another one that is too short. The advice sometimes given that "eight to ten seconds is an average length" merely points up the fact that the scene should be long enough to get in the required action and not so long as to bore the audience. Each scene must be judged on its own merits. In general, movies where the action is rapidly paced will have shorter scenes than films that are more leisurely.

*Q. What are the basic requirements of camera care?*

A. A careful study of your camera instruction book will provide the most complete answer to this question. It is surprising the number of camera owners who never bother to read this important little manual. If yours is lost or misplaced get another from the manufacturer.

One of the most important things to do when the camera is not in use is to keep it in a good case to protect it from dust and dirt which can ultimately do a lot of damage. Be sure the lens is clean before you take pictures. The film gate should be inspected frequently as small bits of film emulsion sometimes lodge there, causing scratches on the film.

*Q. After a roll of film is exposed, how long can it be kept in the camera without deteriorating?*

A. That depends a good deal on the temperature and humidity. Where these are moderate, film may often be left in the camera for many weeks without any noticeable change. But under conditions of extreme heat or humidity a few days may be too long, as a chemical change often takes place known as "growth of the latent image." In other words, part of the sharp, crisp picture quality will be lost.

Regardless of conditions, it is a good plan to mail your films just as soon after exposure as possible.

*Q. I mailed an exposed roll of films to the processor over two months ago and haven't heard from it since. Do you think it was lost in the mails?*

A. This is possible; that is why many filmmakers prefer to insure their films when they are sent through the mail. Even with ordinary mail you can have the postoffice send a tracer after it in an effort to locate a lost parcel. Also, you should write to the processor, describing the contents of your lost films.

• Continued on Page 365

## FOOTAGE FORWARD

• Continued from Page 357

and when he snarls — brother, what a shot!"

"You gonna admit you got that with the telephoto lens from a very safe distance?" inquired my fan.

"Listen, sister," I said very slowly and distinctly, "you open your big mouth just once about a telephoto lens and that new winter outfit remains just a lovely dream. Understand?"

She nodded sullenly.

Women have no creative imagination.

I selected another reel and began running it through the viewer. A nice shot of our two boys romping on the lake jetty with a little different angle to it of the brightly painted cottages on shore to the left of the action.

"This is a goody. Notice that interesting low angle shot of the kids. I musta been standing in one of the boats tied to the dock. See how much more dramatic an ordinary scene is made with an unusual treatment?" I explained not unkindly. "This is the sort of thing I want to achieve."

"Look, James Wong Kohler," snarled my legal side-kick, "Let's give stupid little old me her due. I took that shot and you know it!"

"Haw!" I laughed derisively.

And at that moment I walked into the scene, on the dock, behind the frolicking youngsters.

"Haw!" snorted the wife.

"Lousy shot," I commented on second thought. "Look at that muddy sky. When are you gonna learn there's a definite use for filters?"

And I hurried on to other things.

After all, I saw no point in drawing her attention too closely to the clarity of some of the scenes I'd shot. Particularly when they would've come up a lot better had I packed a haze filter along — and didn't.

Fortunately, during our two weeks stay at the lake, I'd managed to vary the close ups, the medium and long shots sufficiently so that putting the different scenes together proved fairly easy and courted no monotony. One thing I did have to watch was the length of some scenes in relation to the importance of the subject matter.

"Why did you spend so much time roaring around in that speedboat, wasting film on endless shots of the water and spray over the bow of the boat?" I demanded.

"It just seemed like a good idea at the time," came her woman-like answer with accompanying shrug.

"The least you could've done was to have kept enough of it undeveloped until I could double-expose a title or two over it," I said sulkily. "All that bouncy action and flying spray would

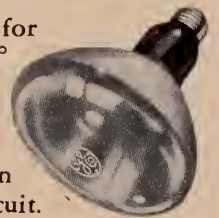
• See Next Page

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2. "FANNIE WITH CHEEKS OF TAN." The old fishing line with a new twist...and alluring bait!
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4. "BEACH-COMBING BELLE." The bare necessities required to be a Beach-comber.
5. "ANTS IN HER PLANTS." Beautiful petal-pusher in the garden. (This type garden equipment unavailable.)
6. "GOLDFLOCKS GOES GLAMOROUS." A "tight-knit" skit...Goldflocks, Mama and Papa bear...and a little bore!

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**HOME MOVIES**

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## FOOTAGE FORWARD

• Continued from Page 363

have made a dandy background for a title."

"Now he tells me," she murmured. "Besides, I think I took some beautiful shots of the signs around the village and on the way to the lake! There's your old titles, grouchy."

"That's what you think," I tittered and ran some of her beautiful sign shots through the viewer before her rather dismayed eyes.

"Well, what happened?" she asked, bewildered at the sight of blurred and fuzzy sign-titles.

I reached over to the bookcase.

"On page 21 of an excellent little tome entitled *"50 Ideals For Vacation Films,"* published by the moviemaker's friend, Ver Halen Publications, there's a meaty little paragraph which states you had darn well better under-expose slightly when shooting white signs with black lettering," I intoned delightedly. "Since I read this enlightening bit of information sometime back, you will kindly observe the next shot, Dream Girl."

I scrounged about the reels and found one marked "Main Title". The image in the viewer showed a close up of a white life preserver, around which was lettered in clear black print the name of the lake. For added effect, the shimmering, glistening like was framed in the distance through the hole of the preserver.

I tapped my head significantly.

"You gotta use the old grey matter, kid!" I said gleefully. "When you get around to substituting Messers Ver Halen's (or anybody else's, for that matter) technical information in place of that womanly intuition you're always bragging up — you'll make better movies!"

She was stunned, but she made a fast recovery of lost ground.

"Oh . . . sure, sure, I see what you mean! Like that moose you shot coming out of the shallows — remember what a swell shot that was? Or would have been if you hadn't forgotten to remove the lens cap, Buster?"

"That," I insisted vehemently, "was a rare accident!"

She got up and went into the kitchen to make another pot of coffee —

Immediately, I dug through the remaining unedited film until I found the shot of that vicious fawn that refused to be ousted from the woodshed. Wincing, I ran it through the viewer and could imagine the crude howls of enjoyment it would bring.

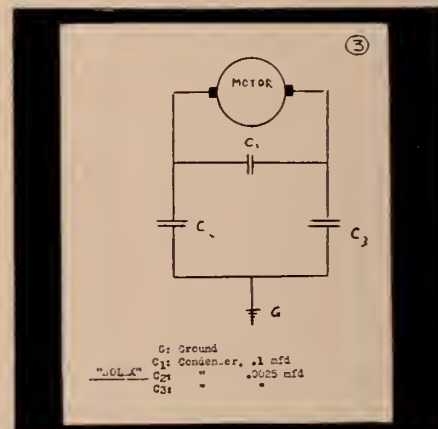
"Too bad," I sorrowed as I fed it to the fire," it was such a nice high angle shot. Very interesting. I must have been too excited to notice her in the tree."

## MOTOR

• Continued from Page 356

by arcing of the motor brushes. The sparks emit high-frequency signals which are radiated at their source and also re-radiated through other lamps, appliances and of course your 110 V lines.

Revere recommends grounding the projector directly to a ground source such as water or gas pipe, steam radiator, etc. Next, shunt a .05 mfd condenser between each wire or prong of the wall receptacle and ground. Condensers are available (at all radio



stores or wholesalers) and should be 150 VAC or over; the paper tubular type is good enough.

Of course there are static eliminators—also called noise suppressors or line filters—commercially available at radio stores but they will not always do the trick.

Anyway, we had more luck with interference suppression with another circuit as shown in Fig. 2. Here again the projector frame must be grounded but condensers are connected directly to the motor brushes on one end, ground on the other. Value for these condensers was bigger than before, namely .1 mfd.

In any case improvements can be made by juggling with the value of the condensers and trying out various ones to see which one gives the best suppression. Another fact not to be overlooked is the condition of the commutator and the brushes of your motor. If the rotor becomes dirty and oily there will be more and bigger sparks; same condition if the brushes are not in top condition or the springs have lost their compression and the brushes do not fit snug. Commutators should be cleaned with cleaning fluid such as Carbon Tetrachloride and the brushes inspected and if necessary—replaced.

Fig. 3 shows another interesting circuit as used in Bolex projectors. Suppressors are factory installed and said to be very effective. Both motor



## QUIZ

• Continued from Page 359

*Q. What are some of the important things to do in advance of a film showing to insure a smooth performance?*

A. Here are some of the details that should be attended to before the audience arrives: 1. Check the projector over, making sure that the lenses and aperture gate are clean. 2. Have the screen and projector set up with the film focussed. 3. Have cellulose tape handy for temporary film repair in case of film breakage. This may prevent embarrassing long pauses that come when the operator attempts to splice broken film in the presence of an audience.

*Q. Explain the adage "take care of the sequence, and continuity will take care of itself."*

A. A sequence is simply the development of a bit of action by a number of related shots that are brought to a definite conclusion or climax. The completed film results from the different sequences spliced together in a logical order. So it is obvious that if each sequence is properly and fully developed the continuity should be smoothly flowing. Adequately developed sequences, then, are the best insurance for a good film.

*Q. A friend told me that I can save a good deal of film by "cutting in the camera." What does this mean?*

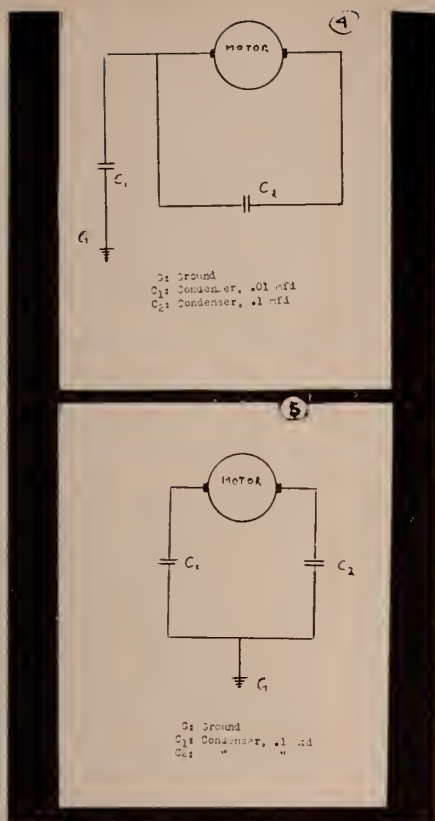
A. Your friend is right. By knowing in advance just what you want to film, by following a script or other definite plan, most of your editing will be done inside the camera so that when the film reaches the cutting room you should find no long strips of wasted film. "Cutting in the camera" means that definitely planned shots achieve a good share of the editing while the scenes are shot. Thus real economy of time and film are accomplished.

*Q. Somewhere I read that all movie subjects can be classified into two types of actions controlled and uncontrolled. Will you please explain the difference?*

A. Controlled action is anything which can be repeated, rehearsed or refilmed any number of times. Most dramatic stories would be examples of this. Uncontrolled action is that which cannot be duplicated exactly. A parade or a fisherman playing a catch are illustrations. You should be able to recognize the two types of action and work accordingly. You must learn, for one thing, that in filming uncontrolled action it is best to do a lot of advance planning and anticipate the action so that you will be in the right spot to record it.

*Q. What are some of the "little*

• See QUIZ on Page 377



brushes are grounded through two condensers of .1 mfd each; another condenser of .0025 mfd value is fitted across the brushes.

Fig. 5 is another circuit used widely. It is rather similar to the Bolex system but the condenser across the brushes has been omitted.

Lastly, in Fig. 4, we have a circuit that is also worth considering. Here one brush only is grounded through a .01 mfd condenser while another one is wired across the brushes. The value of the latter should be .1 mfd.

In summing up noise suppression I would like to say that there is no hard and fast rule of course, and each make or model of movie projector probably causes a different kind of interference and many circuits and condenser values will have to be tried out before perfect noise elimination is achieved. But it's worth an honest trial.

Readers are invited to send amateur films for review to HOME MOVIES, where a panel of judges will screen, rate, and criticize all films submitted. A film leader, with the rating awarded will be sent to each amateur whose film has been published and reviewed by HOME MOVIES. Others will receive a personal criticism by mail. The one star rating indicates an "average" award—two stars, "good"—three stars, "very good"—and four stars, "excellent."

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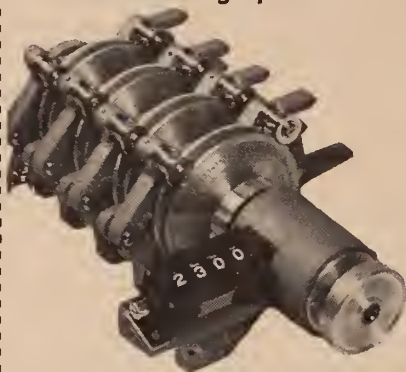
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# 16mm. PROGRAM FILMS

*in review*

### THE STREET

**RELIGIOUS.** Sound, 33 min., color. Rental, sole. Produced by Covalcade Productions for Pacific Garden Mission.

**Users:** Adult audiences; church groups, civic groups, service clubs, and any other groups interested in human welfare.

**Content:** Traces a young man's degeneration to the dregs of Skid Row and his return to a full life in the ministry of Christ. The opening sequence between the young man and his mother dramatizes his discontent and lack of religious faith. With two friends, he attempts to rob a closed store, but the police have been called and arrest the two friends. The young man escapes by hiding in a truck which he leaves the next morning when it stops momentarily in Skid Row. For awhile the young man works odd jobs and saves his money. He buys a new suit and to celebrate his leaving Skid Row, he plans to have one drink. In the bar he flashes his bills of money and a B-girl is assigned to help relieve him of his money by slipping a drug into his drink. When he regains his senses, he is wondering along the street. He sells his clothes to buy more alcohol, and several sequences illustrate his successive degrees of decline into alcoholism. One winter morning he awakens in an alley, robbed of his shoes, but the pain of his frost-bitten feet drives him to the Mission for medical help. During the medical treatment, the doctor convinces him that he can also obtain spiritual help in the Mission. The young man is willing and eager to try to help himself and the following sequences demonstrate his work first in manual labor jobs, then as a part of the spiritual aid team. One of the team's assignments takes them to the county prison. The young man is afraid his post will catch up with him. He wants to study for the ministry, and has fallen in love with the Mission's receptionist; so he takes his problem to the Mission's leader who advises him to return home for trial. He is sentenced to one year in prison, but the sentence is suspended. The final sequence shows the young man walking with his girl along Skid Row, happy in the knowledge that he will be a help here, rather than a member of the last.

**Comment:** A dramatic film with impact in its message, and should attract wholehearted support for the Skid Row Missions throughout the country. From a production standpoint, film groups will be interested in the dramatic camera technique used in photographing Skid Row scenes, taking and making the most of atmosphere in lighting and camera angles.

**Distributor:** Pacific Garden Mission, 646 S. State St., Chicago 5.

### MAKE-UP— STRAIGHT AND OLD AGE

**EDUCATIONAL.** Sound, 20 min., color. Rental, sale. Produced by the Bureau of Audio-Visual Instruction, University of Wisconsin, for the Wisconsin Idea Theater.

**Content:** Demonstrates and explains the effect of brilliant stage lighting and stage-to-audience distance that flattens and dulls the features of the actor's face. The application of straight stage make-up is detailed step-by-step. The film points out the difference between male and female make-up and then shows a young actress selecting the sketch of an old lady to aid her in applying her old age character make-up. Her application of the old age make-up is shown step-by-step, before she goes on stage to perform.

**Distributor:** Bureau of Audio-Visual Instruction, University of Wisconsin, 1312 W. Johnson St., Madison 6, Wis.

### AMERICAN REVOLUTION

**EDUCATIONAL.** Sound, 15 min., color. Rental, sale. Collaborator: Henry S. Commanger, Ph.D., Columbia University.

**Users:** High school history; general audiences.  
**Content:** Explains the strategy, struggle, movement of forces, and important military engagements of the war for independence. Scenes shown seem to be actual locations and interior settings. Action is dramatized by hands, legs, or distant camera angles of the sequence, using no close-ups of faces except in paintings. Traop movements are indicated by colored arrows on maps. Opening sequences enact Revere's ride and the Boston tea party, and explain the significance of the "shot heard round the world" in the European situation, forcing King George's stand on Colonial resistance. Other sequences illustrate the seizing of Ft. Ticonderoga, Washington's decision to attack in Canada, Arnold's defeat in Quebec, and evacuation of Boston. Quotations from Thomas Paine and Thomas Jefferson's writings are made in a setting of Independence Hall.

Washington's attack on the Hessians on Christmas, 1776, is enacted by showing the prow of a boat breaking the ice during river crossing and rifle butts breaking windows, making the drift blow out the candles on a Christmas tree. Washington and Paine. It is demonstrated that Burgoyne's army was stopped by Yankee guerrilla warfare. General von Steuben's legs are shown as he trains troops at Valley Forge in 1777; Cornwallis, landing at Charleston, is pursued into Virginia; in 1780 Lafayette brings 40 ships and 6,000 soldiers. A map shows how American armies converged on Yorktown in 1781 with a French ship protecting a retreat by water. A pointing illustrates Cornwallis' surrender and narration explains that although it would be two years before a peace treaty would be signed, a free nation was being forged. Narrated throughout.

**Comment:** A well-conceived approach has been executed in an excellent production on American history. For high school students it should serve as an overview; with general audiences it will be an effective reminder of American heritage.

**Distributor:** Encyclopaedia Britannica Films, 1150 Wilmette Ave., Wilmette, Ill.

### ARMED FORCES SCREEN MAGAZINE No. 506

**EDUCATIONAL.** Sound, 21 min., b&w. Sole. Produced for the U. S. Department of the Army.

**Content:** Points out highlights in the following subjects: Army troops learning mountain climbing; WACs of Officer Candidate School; operations of a Navy icebreaker, USS Burton Island; and the 1952 Army-Navy football game.

**Distributor:** United World Films, Inc., 1445 Park Ave., New York 29.

### MIND YOUR MANNERS

**EDUCATIONAL.** Sound, 12 min., b&w. Sale. Educational. Collaborator: Margaret Justin, Home Economics, Kansas State College.

**Users:** Junior, senior high schools; English, Social Studies, Home Economics classes, guidance programs.

**Content:** Shows that good manners are easy, natural habits of graciousness that improve personal relationships at home, school, and all activities in daily living. Narration and synchronized sound are interspersed throughout the film. A typical high school boy is followed through the day, from breakfast at home to after-dinner activities. Scenes, with background comments on proper manners that are demonstrated throughout by the boy, include breakfast table conversation, telephone usage, leaving the school bus, on-the-bus conduct, classroom attention, greeting and helping new school friends, entering automobiles, driver courtesy, dressing to suit the occasion, and drugstore get-togethers. A summary at the end of the film shows the impression good manners make upon everyone observing or working with the boy in the film.

**Comment:** This film gives an overall concept of manners being a daily habit in all areas of life. The inclusion of so many particular aspects of good manners make it valuable for use as introduction or review to more detailed study. The characters are typical high school youth and the situations are not contrived.

**Distributor:** Caronet Films, 65 E. South Water St., Chicago 1.

## WIDE SCREEN

• Continued from Page 358

projector (the Filmosound 202) is used to record the magnetic sound tracks are recorded side by side on a single stripe of magnetic material permanently bonded to the film edge. The sound is then played back thru two separate amplifier-speaker systems located at opposite ends of the screen and along the sides of the auditorium.

At the demonstration the film was projected on a curved screen 8 feet high by 20 feet wide. A new type of fabric was used to provide uniform brilliance from all viewing angles. It will show both three-dimensional and wide screen pictures.



# "CASUALTY"

*made in Korea*

By MAJ. TOM SAXON, USMC



The Author, Maj. Tom Saxon, USMC

MOTION picture photography of the quality demanded by television and theater is difficult under controlled conditions — but in a battle zone it reaches the "impossible stage" fast . . . particularly if one ignores the basic premise of simplicity and starts shooting a Hollywood production with only an idea and a camera as basic equipment.

The public information section of the First Marine Aircraft Wing discovered this in Korea last year when we produced "I Am a Casualty" on the western front. But we also found that it can be done with proper planning and utilization of on-hand props.

The story was told entirely from the camera's viewpoint, with the lens serving as the "eyes" of the wounded man, who was injured by an artillery barrage while on patrol and was evacuated by helicopter to a hospital ship for emergency treatment.

The photographic technique of the 15-minute color short wasn't new. Robert Montgomery used his cameras in a like manner in making "The Lady in the Lake" several years ago. But there the similarity ended — because the elaborate sets, lights, and camera

*The author describes his experiences when he embarked upon a unique photo assignment, right in the heart of the fighting in Korea.*

dollies normally employed in such a project were 8000 miles from Korea.

"Casualty" was born one night just before I went to sleep. The next day, Capt. Jack Lewis, my assistant public information officer and a former Hollywood writer, "bought" the idea and we began roughing up the shooting script.

A preview of the difficulties the picture would present popped up immediately. How to have the camera move, creating the illusion of motion by the "hero", without a dolly to prevent jiggling was an insurmountable problem.

It was decided to have the cameraman shoot while actually walking, slowly and as smoothly as possible. Admittedly, this wouldn't eliminate camera bounce, but might actually produce the effect sought — that normal bobbing of a man's head as he walked. (This calculated risk was the only solution and rushes proved it paid off. The slight jerkiness of the exposures lent authenticity to the walking sequences.)

Although 16mm film wasn't in great supply, triple shooting of abnormal camera tricks was scheduled as insurance. (Exposed film had to be mailed to Washington for processing so cam-

eramen didn't know for months the results of their work.) The usual close up, medium, and long shots were used extensively to guarantee a full, 15-minute package after cutting and editing.

As the script took shape it became apparent that our single motion picture photographer, Master Sergeant Ralph Austin, and his primary weapon, a Cine Special, couldn't handle the job.

The Pacific Fleet's combat camera group, operating out of Tokyo, often worked with Marines on Korean "sets" — so they were called.

Two Navy cameramen, armed with Cine Specials and Bell and Howells,

• See CASUALTY on Page 376



First stop for the "wounded camera" is a forward aid station of the First Marine Division. Naval Corpsmen stand by with stretchers to unload casualties from the 'copter pods and rush them to the operating tents in the background.





# Tell them...

# WITH



The author stands near copy stand made from a heavy lathe. Weight of unit provides stability needed for needle sharp titles. (Below) Note two titles at left and right . . . Title on right is illuminated by conventional light, and color of background is jet black; reproduction, however, provides a medium grey background. Left hand title reproduces with the correct black because it is illuminated properly. The author devised a shadow box over which the cel is placed and since the light strikes the white lettering alone, result is a jet black background. See text for details.



LET'S talk about titles!

But this time we forget about the amateur variety, which already has filled enough space in photographic magazines. You know—the kind that pops on, flips, spins and goes through all sorts of gyrations, all for the nominal sum of \$1.98 including Junior's building blocks and erector set. They serve their purpose, but differ greatly from the professional variety.

As soundfilms do not require subtitles—with the exception of superimposed translation titles—we are here only concerned with main titles for 16mm films for television and industrial, school, church and promotional use.

A motion picture title is very much like the cover of a book, and should be the key-note to the contents of the film. Like the overture to the opera, it sets the pace and the mood to that which is to follow. A good main title introduces the audience to the atmosphere, tempo and theme of the picture. If, for instance, the locale is the South Pacific, a proper main title should give the audience the feeling of having been transplanted into the atmosphere of lazy lagoons, swaying palms and Polynesian rhythm. In other words, the audience should be prepared—or conditioned—to the mood of the story by the time the actual picture goes on.

This writer once opened a rip-roaring Western with fast "direct cut" titles, where a gun shot rang out in lieu of the customary lap dissolves. This treatment set the pace of the picture, and by the time the Western hero swung into action, the audience was already "in the mood".

Many movie directors prefer to start the action from the very first foot of film, then superimpose the titles, and finally let the same action carry through into the plot, thus placing the audience in the proper atmosphere of the story.

The basic purpose of a title is to present vital information about the picture to be viewed, and to give credit to the producer, the technical personnel and the cast, and other pertinent facts connected with the production. Many unions and guilds insist on their members getting full screen credit for their work, and they have even inserted a clause in their labor agree-



# TITLES!

By LEONARD CLAIRMONT

ments to that effect. Union-made films also carry the I.A.T.S.E. seal.

Movie titles are not to be dismissed lightly. Often a title will either make or break a picture. A clever title will often "sell" a picture by the copy above. This has been proven many times, when a foreign distributor has changed a title and made a box office killing with a film that had been a dud in our own country.

An attractive main title is of greatest importance, considering the fact that it does not only set the mood of the picture, but is usually the tell-tale forerunner indicating the quality of the entire production. This may not mean as much to the theatre owner, when the tickets are already bought, as it does to a sponsored TV film. If the title holds no appeal, the viewer is sure to switch over to another channel. Thus, the title is the salesman of a television film program.

There are numerous way of making professional titles. Some are created by large specialized firms and leading producers of elaborate titles and inserts—including 3-D—used by the major motion picture studios in Hollywood. Others are made by laboratories and independent little studios, using less complicated or costly equipment. Many film producers are set up to do all of their own titles and semi-animation inserts.

Sixteen Screen Service Co. in Hollywood is such a studio. They do all their own title work, and for the purpose of description, their method of operation would be considered typical for a medium size professional motion picture studio geared for television, industrial, religious and films for theatre release. So let us look in on their title department and see what is considered typical for a medium size professional motion picture studio geared for television, industrial, religious and films for theatre release. So let us look in on their title department and see what is considered general practice in the making of professional titles.

Some title—or animation stands will run into thousands of dollars, but here we will find one built from a converted metal lathe bed, which has been placed in a vertical position—just about the steadiest camera stand anyone could wish for. The camera can be raised or lowered, and also moved

back and forth on the carriage for "scroll" titles. As amateur title makers have found out, the most difficult part of shooting title cards is getting them perfectly centered. Only a sturdy apparatus, level and plumb, and a similar precision-made table top will insure perfect registration. The Eastman Cine Special lends itself perfectly to this type of camera work, once it is in its proper place. The one inch lens gives an ideal distance for an 11x14 inch field. The stand is marked off in inches so as to give perfect focus at all distances.

A couple of 1,000 Watt stage lights provide the illumination, used with clear lenses, as the Fresnell type is not suited for creating hard shadows or other often required effects. These lights will supply enough illumination to give you an F/5.6 stop with Kodachrome at a speed of 8 frames per second. A gray-card will help you with your exposure readings.

This particular stand supports a Cine Special fitted with a Yolo fader—a mechanical device insuring a smooth and consistent fade. A suitable matt box holds color correction filters, or effect filters for specialized jobs.

The old practice of photographing artistically designed and lettered cards is being replaced more and more by the better method of using "Cels"—transparent celluloid sheets with printed letters and placed over the art background. Thus the background can be made to remain on the screen, while the titles themselves will change with each lap dissolve. Also, if the lettering is done on a cel, it can be placed over maps, magazine illustrations, posters, travel folders, still pictures, cloth, wood, etc.

The printing done on cels requires a special method. It is *hot pressed*, i.e. printed with heated type. As ordinary printer's ink would not stick to the slick surface, a special foil (white, black or colored) is hot-pressed onto the cel. (This is done by Arthur Moore, Royal Titles, Keith La Bar or Pacific Title Co. in Hollywood). If a drop shadow is desired to give the lettering a third dimensional effect, two cels are printed identically with the same set-up, but one in black, the other in white, or in two different colors, one placed on top of the other, and then carefully slipped out of reg-

• See TITLES on Page 373

Written and Photographed  
by  
LEONARD CLAIRMONT  
Associate Producer  
HOMER O'DONNELL

Written and Photographed  
by  
LEONARD CLAIRMONT  
Associate Producer  
HOMER O'DONNELL

Written and Photographed  
by  
LEONARD CLAIRMONT  
Associate Producer  
HOMER O'DONNELL

The three titles illustrated above indicate the correct way to letter a forceful title. (Top) White lettering only. (Center) Black lettering only. (Third title) is the finished product showing excellent separation between the type and the background. When the black cel and the white cel are superimposed upon each other, this is the result (above). The two titles below are both excellent examples of good title making.







(Above) Typical set used to photograph the Australian film "CORROBOREE" in black and white. The terrific contrast between the jet black figures and the white sets provided many problems, according to the cameraman but these were solved by a profusion of light which gave roundness and form to the dancers. (Below) The composer and the dance director collaborate on the performance.

## Filming a ballet in AUSTRALIA

By GEORGE SINCLAIR

EDUCATIONAL. Sound. 1 reel, h&w. Produced by the Australian Department of Interior for the Australian National Film Board.

Users: High school, college, and adult groups interested in stage production, dance interpretation, music appreciation, and Australian aborigines. For general audiences.

Content: A ballet and musical interpretation of the traditional ritual-dance, Corroboree, of the Australian aborigines. The opening scenes show the ceremonial grounds of the aborigines, illustrating crude drawings on the ground. Some of the dancing, costumes, and musical instruments of the natives during one of their Corroborees are demonstrated as narration points out that the Corroboree traces the history and legends of these people in dance. The next sequences deal with staging and costuming. The sets were designed by John Constable. Narration explains that the National Theatre Ballet Company developed a dance interpretation of the Corroboree set to the orchestral

ballet of the same name by John Antill, director of the Sydney Symphony Orchestra. The film shows several excerpts of the ballet as performed by the National Theatre Ballet Company and the Sydney Symphony Orchestra. The dancers are costumed in overall black tights with authentic reproductions of native masks and costumes of oddly-placed patches of white or light-colored feathers. The dance interpretation evidently follows the native dances closely in primitive, awkward-seeming movements.

Comment: An unusual film involving features of interest for various groups of specialized interests, as well as for general audiences. The combination of outstanding planning, organization, and transitions and the artistry of the ballet and orchestra in contrast to the aborigine sequences makes this film unique in classification and superior in practically all respects.

Distributor: Australian News and Information Bureau, 206 Sansome St., San Francisco 4.

THE music of the Ballet was recorded in toto at a special session considerably in advance of the season.

The final choreography was not finished until the morning of the dress rehearsal — and until then the selection of items for inclusion in the film was not absolute—although certain earlier items had been earmarked.

Owing to the shortness of time at our disposal—there were only three mornings of four hours each, when the scenery was on the stage—it was decided to shoot with several cameras simultaneously. The plan of operation was:

(a) to have one camera coupled with the playback of the selected item of music shooting each scene in long-shot and complete—this to act as a master for cutting.

(b) to have two other mobile synchronous cameras — Mitchells — either to shoot the scenes in entirety for first takes, or to cut in where necessary on second takes. One studio Mitchell, mounted on a velocator in the auditorium, switched lenses while in operation.

(c) one Newman Sinclair camera was used for close-up work from the sides or roof shots.

(d) all first takes on the synchron-

• See BALLET on Page 381





## TITLES

• Continued from Page 371

illustration to give the illusion of shaded letters.

It might be well to caution the would-be title maker not to try to crowd too many words into one title. The maximum for film titles is five lines of twenty-five characters each, including punctuation. When spacing for television, three is the limit, using not over twenty characters per line, because of the poor resolving power of the system. Plain, bold letters are preferable—thin and elaborate designs do not reproduce well. Lettering for TV must not be too contrasty, or they will run into the black background, resulting in the often seen blurr. Dark letters on a light background give a very pleasing effect.

Titles superimposed over a moving background is becoming more and more popular among movie and TV producers. The old way of shooting your action through a large piece of glass with your lettering on, or double-exposing in your camera, is more or less replaced by the more practical method of letting the cutter and the lab handle this problem by double printing. In this manner there is more control over action, length, timing and density. Also, you are able to use selected stock shots and any other processed footage.

In making superimposed titles, the lettering has to be in white and the background jet black. Often when lettering is done on a black card, the black is really not quite black enough, as it will reflect a certain amount of light. To overcome this, Sixteen Screen Service has devised a "shadow box" over which the white lettering printed on a cel is placed, and by allowing the light to strike only the lettering, no reflected light will tend to add a grayish cast where it should be 100% transparent for a negative, or completely opaque for color film or reversal. By this method it is not necessary to use high contrast film and special developing.

With an eye to color TV, most 16mm producers today prefer to shoot all their films in color. Until the introduction of color TV, black-and-white dupe negatives are made of these films. When the title backgrounds are made up by the artist, he should therefore take into consideration how each color will photograph in black-and-white, so the art work will be just as attractive in either process. Should the background happen to be lighter than normal, thus interfering with the lettering, clear cels can be added until the desired effect is attained, as each cel holds back a small amount of light. This is very handy when using travel-folders, magazine illustrations, maps,

etc., only as a subdued background.

To indicate a travel route on a map, first tape a clear cel over the map and trace the route with either a grease pencil or some showcard color. Turn the map upside-down and expose one or two frames at a time (depending at what speed you want the animation), as you rub out a little of the tracing with each exposure. By using a cel over the map, you not only save the map, but it permits you to repeat the performance if necessary. After the film is processed, just turn it around and splice it into the picture and the action will be reversed.

A carefully made title in a professional manner is of more value than all the tricky, corny and hackneyed old titles, often made to amaze the friends of the ingenious amateur photographer. The exploding, spinning, twirling, unscrambling, shoot-the-works type does not belong in good titling, but perhaps is suited for selling a spectacular product in a TV commercial.

## CAMERA CARE

• Continued from Page 359

brushing out will remove one source of dust in the camera.

The most important and vulnerable item located on the outside of the camera is the lens, which should be kept spotlessly clean at all times. A big help in this direction is to keep lens caps on the lenses when not shooting. Any objective not mounted on the camera should be capped at both ends.

Loose dust which gets on the lenses, despite the caps, should be removed by wiping very gently with lens tissue or a fresh bit of surgical cotton. Don't use a rag or brush which might pick up a particle of grit and scratch the lens surface. If you get a fingerprint on a lens, as may happen now and then, remove it at the first opportunity; if you leave it, the perspiration may etch the polished glass surface, resulting in a blemish which can only be removed by an expensive repolish job.

To remove such fingerprints, salt sea spray, or anything which cannot be wiped off dry, use a bit of lens cleaning fluid put out by a reputable manufacturer or a weak solution of one of the wetting agents of the Aerosol type available in photo stores under a variety of names. When using liquid of any sort, take only enough to moisten the lens tissue or cotton. Don't flood the lens surface with it, or a trace of it may work its way into the lens mount and cause no end of trouble, or, if nothing worse, damage the lacquer.

In polishing the lens, wet or dry, always start gently, so as to remove

• See CAMERA CARE Page 378

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## at work

### SIGHTLESS MOVIES FOR THE BLIND

LOS ANGELES — August 30th —  
Now comes "sightless cinema—movies  
for the blind.

The Braille Institute of America,  
Inc., will soon have this new type of  
entertainment at its free circulating  
library, Mrs. Eleanor Syminton, the  
institute's librarian, announced yes-  
terday.

"Sightless cinema," explained Mrs.  
Syminton, "is a recorded composite  
of the movie soundtrack plus a guide  
voice which will enable the blind to  
enjoy standard movies at home. The  
guide voice may describe a scene, a  
mood, a character, or stage business  
which clarifies the action."

The librarian went on to point out  
that blind moviegoers labor under  
fundamental difficulties in trying to  
extract the full meaning of a film.

Although blind persons must be es-  
corted when they go to a movie thea-  
ter because they present a liability in  
case of emergency, an escort has limi-  
tations. For instance, he may not wish  
to disturb others in the audience by  
talking.

According to Mrs. Syminton, the  
National Foundation to Entertain the  
Blind has been designated by the mo-  
tion picture industry to record and dis-  
tribute "sightless cinema."

Film producers have made sound-  
tracks available for the project  
through the Motion Picture Associa-  
tion of America.

### CINEMA SCHOLARSHIP WINNER ANNOUNCED

Like an expectant father who hopes  
his first child will be a boy, 740 mem-  
bers of the Screen Directors' Guild of  
America stood by anxiously this week  
awaiting word of the winner of their  
first annual Cinema Arts Scholarship  
Award to UCLA, only to hear the  
fateful words, "It's a Girl!"

Emotions ranging from chagrin to  
outright despair swept through the  
ranks of the stalwart group, whose en-  
tire membership roll boasts but one  
distaff representative, Ida Lupino. But  
when yesterday they were formally  
presented to the winner, alert and win-  
some Miss Roberta Katz, 18, graduate  
of Mira Costa High School, Manhat-  
tan Beach, their attitude underwent a  
change.

By way of justifying the Award  
Committee's choice, Roberta, who

graduated sixth from the top of a class  
of 280 with a 2.92 rating and an en-  
tire high school career of straight A's  
with the exception of a single B in  
Latin, quickly won the Guild member-  
ship's approval with her intelligence,  
charm and sincerity.

Director David Butler, chairman of  
the Trustees of the Guild's Educa-  
tional Foundation which made the  
scholarship award possible, assured  
Miss Katz that the entire membership  
was wholeheartedly behind her selec-  
tion, but none-the-less they hoped it  
would be a boy in '54 when the next  
scholarship will be granted.

The daughter of Mr. and Mrs. J. J.  
Katz of 320 33rd Street, Manhattan  
Beach, Roberta is one of two children.  
She hopes, on graduation, to join the  
film production ranks in some capac-  
ity, preferably as a director, but is  
willing to start at the bottom as a  
story reader or script clerk to get a  
foothold.

The Awards Committee responsible  
for the selection was comprised of  
David Butler, Chairman; Ralph Freud,  
Theatre Arts Department of UCLA;  
William Ackerman, UCLA Graduate  
Manager; Joseph Youngerman, Exec-  
utive Director of the Guild; Marty  
Rosen, UCLA Student Body President;  
Mark Robson, UCLA Alumnus who  
is also a prominent member of the  
Screen Directors' Guild.

### "SOUND-HUNTING" IN EUROPE

Vienna. August 28 — Here's a  
new hobby that is catching on in  
Europe. It's called "sound-hunting."  
But watch out you don't become a  
"sound-thief" and run afoul of the  
law.

You collect strange sounds, peculiar  
voices, queer cadences and chance  
events, mix them up, juggle them  
around and produce "sound crea-  
tions." You exchange your creations  
with other amateurs, at home and  
abroad, and gradually build up a li-  
brary of them. Something to enter-  
tain your friends with on a dull night.

#### Tape Recorder Used

What it amounts to is imaginative  
use of a tape recorder—not merely re-  
cording for posterity the howls of the  
baby or the family's Christmas carols.

"The creative use of the tape re-  
corder is an art like the use of the  
camera and is more fun," claims Fredy  
Weber, a Swiss from Geneva, who is  
general secretary of the International



Sound-Hunters Federation. "In fact, we believe that sound-hunting will soon be as popular as stamp collecting or photography."

Weber was in Vienna recently to bring a newly formed Austrian sound-hunters society into the international group. He says the International Federation has members in France, Belgium, Germany, Austria and Switzerland.

Everyone who owns a tape recorder (a cheap one costs about \$120) is a potential sound-hunter, says Weber.

#### Unusual Variations

The sound-hunter looks for unusual variations of customary sounds. These often are startling by themselves. A further development of the art is "sound creations."

These are made from basic street noises, the hum of factories, the whispering of forests, the roar of the sea, the chattering of birds. These are skillfully blended to make a colorful documentary, a words-and-music narrative, a lively show or a musical symphony of sounds.

In Europe, says Weber, some amateur sound-hunters are producing programs so good and so unusual that radio stations are clamoring for their tapes.

*High in the Alps, an amateur made a recording of a pagan-like village band. Inserting a poetic narrative of his own composition, the sound-hunter produced a tape broadcast by many radio stations in Europe.*

Another amateur cut, spliced and edited a tape recording of dogs barking in a dog show to produce an original symphony that brought letters of

Chance recordings can produce choice collectors' items. Like that of the amateur who hung a sensitive microphone from his balcony one moonlight night, expecting to hear nothing but the crickets. Next morning, he found on his tape the voice of an unknown young man proposing marriage to his love and her refusal. Apparently they were on a park bench 600 feet away.

"But," says Weber, "this sort of thing actually is an intrusion into personal privacy and is discouraged by our federation."

#### Blackmail Feared

This is where the law may come in. The right of private persons with tape recorders to pick up strange voices is in question in Europe. The West German Parliament, for instance, recently was offered a draft bill to penalize "sound-thieves." These are tape recording pirates who carry pocket-sized tape recorders to record private conversations and use the tape for blackmail.

However, the sound-hunters who use recorders as a creative hobby on occasions have helped the police, Weber declares.

*A Paris amateur was recording the songs of birds in the Bois de Boulogne. When he got home, he heard in a playback the whispers of two men plotting a crime. He turned over the tape to the Paris police — and the cops were on hand when the criminals arrived to carry out their plan.*

Besides this, says Weber, sound-hunters in Switzerland are performing a charitable function for the blind. They have recorded in voice 500 hours of popular novels, available to blind institutions. "It's easier to listen than to read Braille," Weber explained.

#### PSA AWARDS

Los Angeles, Aug. 7—The twentieth anniversary of the Photographic Society of America was held at The Biltmore Hotel in Los Angeles during August 3 through the 8th, and broke all previous attendance records by having over 2,000 photographers attend.

The Motion Picture Division program was varied by having William Tuttle, head of the Makeup Department for MGM, spoke on makeup for black and white and color films. George Sidney, who gave the Cinema World "Annie Get Your Gun", "Showboat", etc., showed how to shoot a professional movie at Corrigan Ranch. Richard Kaplan explained how to plan a motion picture, and Harold Kress, A.C.E., of MGM, showed the importance of good editing.

One of the highlights of the convention was the screening at The Bilt-

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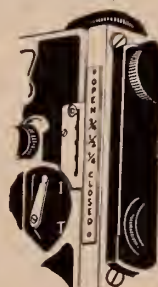
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amazement to a Vienna radio station that broadcast the recording.

#### Bouquet Musical

First prize in a recent European competition for sound-hunters went to a Frenchman who did a words-and-music composition about a bouquet of flowers. Another award was won by a Swiss who did a happy documentary from a Swiss music box factory.



## HOLLYWOOD PROS

• Continued from Page 375

more grand ballroom of the finest films made by the various members of the association.

An outstanding film, "African Journey" by Paul Hoefler, was shown and he revealed some interesting facts and oddities in filming color in Africa.

Following Mr. Hoefler's fine film was a shortie, lasting 13 minutes, entitled "The Sad Duckling". This film was entered too late for the annual contest awards, but it was sent out from Chicago to the convention for screening. Mrs. Margaret Conneely, Chairman of the Motion Picture Committee, said: "Such an outstanding film as 'The Sad Duckling' should be seen by many, and I hope others of the P.S.A. can see it — for I shall always remember 'The Sad Duckling' as one of the finest films I've ever seen."

Denney Plumlee, the producer of "The Sad Duckling", spoke to the audience of 800 on how he filmed his color, sound-on-film production. "The Sad Duckling" received the picture-of-the-year-award, best editing award and the best sound track award in the 1952 Home Movies contest. Since the awards, he has released his film for TV through Sterling Television in New York and Brandon Films in Chicago and New York for non-television release.

"From This Day Forward" was chosen for the Grand Winner and also walked off with the Harris B. Tuttle award for the best family film. This prize film was produced by Othon Goetz of Chicago.

Second Award—"Duck Soup" by Timothy and Delores Lawler, Kenosha, Wis. A 16mm 750 foot magnetic SOF production. Some male egotists are looking rather sadly at Timothy as the betrayer of his sex. Be that as it may, "Duck Soup" shows graphically what happens to father when mother goes on vacation, leaving the lively brood of five in father's tender care. To put it mildly "all heck breaks loose" cinematically and otherwise. It has been said that this is one of the great family films of all times. Skillful camera work, careful editing and above all, intelligent planning bring the Lawlers a great pat on the back for a great job.

Third Award—"Magic Jack O'Lantern" by Glen Turner, Springville, Utah. A 200 foot 8mm picture with an intriguing theme, lots of good animation and unusual night shots. The Halloween adventures of the Turner children are a wonderful demonstration of how imagination can be put on film. It's a delightful film for everybody.

The three top films were so close in

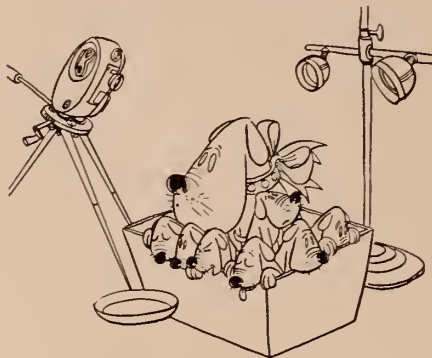
quality and appeal that the judges had a hard job in selecting the winner.

Grand Award for Professional Class Films—"Keys to Adventure" by Leroy Crooks, Kiekhafer Aeromarine Motors (sponsored by Mercury Outboard Motors), 660 S. Hickory St., Fond Du Lac, Wis. 16mm SOF color. A thrilling motor boat adventure with plenty of action and humor. Taken off the Florida Keys and beautifully filmed and well produced.

### Four Star Award Films— Eight Distinguished Films

"Lost Weekend" by John Lloyd, Long Beach, California. 125 feet 8mm Kodachrome. An excellent "story" type of film. Well-planned and well-photographed with plenty of humor.

"Modern Samaritans" by Don Barber, Chicago, Ill. 400 feet black and white SOF. A documentary type of picture, recording the daily life of the Alexian Brothers. Excellent photography, direction and outstanding background music and narration.



"From the Embers" by Glen Turner, Springville, Utah. 800 feet 16mm magnetic SOF Kodachrome duplicate. A Hollywood-type plot western, complete with everything. A well-filmed story of the old west recalled as a young man gazes into the embers of his campfire.

"A Day in New York" by S. J. Hazard, New York City. 1000 feet 16mm SOF black and white. An old subject with a fresh approach. Good photography and recorded sound. Dialogue meticulously timed to the picture.

"Fun With Chalk" by Carl and Rosalie Frazier, Chicago, Ill. 700 feet 16mm Kodachrome. Unusual animation, excellent photography, unique planning. This is an excellent technical cinematographic work.

"A Midsummer's Night Dream" by Newell Tune, Los Angeles, California. 600 feet 16mm Kodachrome. musical score from records. A clever novelty film. Distortion and reverse action produce weird screen effects.

"Pierre and Priscilla" by Silas J. Lawler, Los Angeles, California. 175 feet 8mm Kodachrome original. A charmingly different type of film that wins special praise for its maker. The story of two pet ducks that demonstrates again that 8mm can do it.

## CASUALTY

• Continued from Page 369

arrived two days later. We'd finished the shooting script and narrative by then. (Sound equipment wasn't available at the time, so voice was to be dubbed in later by Washington.)

Capt. Lewis, who was to direct the picture, and the cameramen left for a hospital ship near Seoul that day. With them went Sergeant Donald W. Kassera, 23-year-old combat correspondent from Plum City, Wis. He was to get "star" billing in the film, but it is doubtful if the folks back home recognized him. The only parts of the hero photographed were his arms, hands, legs, and feet.

The first scene, shot in black and white to accent the drabness of a ward aboard the hospital ship, presented no problem. The narration explained that "this is the story of an American casualty in Korea. It could be this man . . . or this one . . . or this one." (Camera panned around ward to show wounded Marines.)

After this scene a flashback told the story. The rest of "Casualty" was photographed in color on location so close to the front that the crump of shells reminded the crew that the boredom, the fear, and the dying of war were nearby, over the next hill.

The first few scenes were relatively simple. A squad of Marines was borrowed from a reserve unit of the First Marine Division, in whose area the picture was filmed.

No need for acting by these men. Their young-old faces and battle-deadened eyes told enough.

For the scene showing the patrol getting briefed for its patrol the camera effect sought was achieved by using a "condensed tripod." A helmet was mounted over the camera and a rifle secured between the tripod. The lens picked up the helmet's steel lip, that portion normally seen by a man's eyes, and the barrel of the rifle in the lower part of the picture. This gave the impression that the actor was kneeling, holding his rifle between his knees, as he listened.

To simulate an enemy barrage an area where demolition men were setting off charges was used. The patrol, trailed by the cameraman, with the helmet still on top of the camera and the rifle suspended out in front of him, moved cautiously into the area.

The wounding scene was initiated by getting a close-up of a TNT charge going off. Then the camera was locked open and intentionally juggled around, followed by a complete black-out of the shutter.

From this point on the film was shot from a "worm's eye" angle with the cameraman lying flat on his back.

Varying the exposure speeds and de-

• See CASUALTY on Page 378



## QUIZ

• Continued from Page 365

things" that add so much to an amateur film showing?

A. The following "little things" if attended to can possibly make the difference between a mediocre film showing and one that approaches professional showmanship:

1. Have the room lights controlled at or near the projector;
2. Try not to mix silent and sound films (or black and white and color) on the same program. If this is necessary, show the most impressive films last;
3. If possible, have background music

A. Webster defines a showman as "one who is adept at exhibiting things to advantage." A good movie showman plans his exhibitions so that the films are shown to the best advantage. This means that petty distractions are reduced to a minimum.

*Q. I wish to make a film of my home town—one that might later be sponsored by our local Chamber of Commerce or other civic organization. Can you suggest some of the things that ought to be included in a general film of this sort?*

A. Here are some sequences that might be considered:



*"I'm sorry folks, that they repossessed the furniture today, but I think it's relaxing to watch home movies on the ceiling."*

with your films; 4. Devise ways of keeping projector noise from the audience, such as projecting from a booth or a glass partition such as a French door.

*Q. How can I prevent an annoying white glare on the screen at the end of each film?*

A. By splicing a piece of scrap film or black leader after the end title of the film you will have adequate warning to stop the machine and turn on the lights before an annoying glare is flashed on the screen.

*Q. I have been told that I should use more showmanship in projecting my home movies. What is meant by showmanship?*

1. Transportation, railroads, airports, travel centers.
2. Sports events and centers.
3. Industrial areas and factories.
4. Business centers, stores and main streets.
5. Recreational centers, parks, beaches, lakes and drives.
6. Educational and cultural centers, including museums, zoos, historical monuments.
7. Residential districts.
8. Special events that are annual affairs.
9. What our town does for teenagers.
10. Churches and religious-civic

• See Next Page



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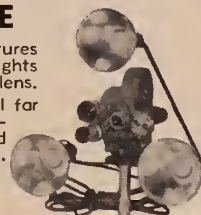
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## QUIZ

sponsored activities.

11. Interesting or unusual occupations or people in the community.

*Q. Is there any lens I can use for landscape photography that will lend a three-dimensional effect?*

A. Your best bet for this is a wide-angle lens which is superior to an ordinary lens to separate planes in distance and also give roundness to objects like trees and mountains. A wide-angle is useful, too, in shooting interiors where you wish to include a wide expanse, but space will not permit you to move very far back. Be careful, however, not to use the wide-angle for portraits as it tends to throw close-up images out of proportion.

*Q. What, in your opinion, are the most common faults of amateur movies?*

A. Outside the common technical weaknesses such as faulty exposure and failure to hold the camera steady, the most common fault is undoubtedly the failure to tell a story. There are millions of movie camera owners in North America alone, but only a small percentage of them ever bother to go beyond the "snapshot" stage of the still camera. The most exciting quality of the cinema is its ability to tell a story. Whether the story be brief, as in a single sequence or whether it be elaborate is not half so important as the fact that a movie camera was made to tell stories.

## CASUALTY

• Continued from Page 376

liberately making out-of-focus pictures of faces, hills, and trees created the impression of the casualty's return to consciousness. This was followed by a sharp focus on a kneeling corpsman's face, then by pans to a bottle of plasma, hanging on a rifle butt, an up-raised bloody sleeve, and the approach of a helicopter.

As corpsmen lifted the cameraman onto a stretcher, carried him to the 'copter, and fastened him into the ambulance pod, he continued to shoot. Here again the unpreventable juggling of the camera helped rather than hurt the picture. The effect of pained movement was the result.

Riding in the pod as the 'copter took off, the camera caught the patrol's sympathetic faces, the pilot's intent eyes, the hills slipping by, and the sky above. A second helicopter, flying close formation on the first, emphasized the actual flight.

The arrival at the advance aid station, the operating room, the movement to another 'copter, and the flight to the hospital ship were all photographed in the same manner to windup the film.

All scenes were set-up to coincide

with training flights of helicopters from Marine Observation Squadron Six and re-training drills of the First Marine Division. This, and two days of bad weather, extended actual shooting time to ten days. But it wasn't until months later after coming back to the states that we saw prints of "Casualty."

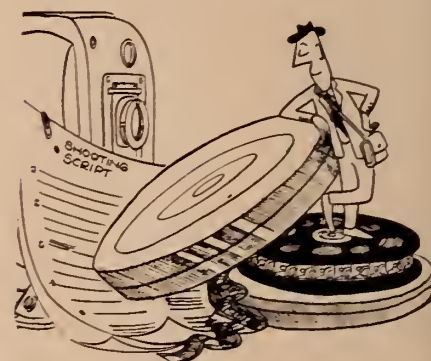
Only then, after examining the footage, was it apparent that a difficult, finished package could be produced under battle conditions. The rushes showed that the only tools needed by the professional or amateur photographer to turn out an acceptable movie is an idea and a camera. Working out the shooting script to avoid time waste and conserve film is a must, of course, but the props needed to lend realism to the picture, no matter what its theme, are at hand and can be found, if a bit of imagination is used.

## CAMERA CARE

• Continued from Page 373

any loose particles first. Otherwise, you may merely rub them into the lens surface and gouge it.

Coated lenses get the same general treatment as the older uncoated ones, but even more care is indicated. The main thing is: don't scrub! Just polish gently, taking a little longer, if necessary, but restraining any temptation to rub vigorously. Many types of optical glass are materially softer than window glass, and are correspondingly easier to scratch. The definition of a lens can be materially damaged



by scratches so fine that they cannot be seen without a magnifying glass. Each tiny scratch scatters a few light rays, instead of letting them pass straight through to form a true image point; given enough of them you'll find yourself with a soft-focus lens on your hands instead of the crisp anastigmat which you once purchased.

If your lenses are of the screw-in type, it is well to check from time to time to see that they are firmly seated against the shoulder which holds them at the correct distance from the film. Even a fraction of a turn can affect focus seriously.

As regards the motor, the sound will



tell you a great deal about its performance. When the speed is uniform, there will be a steady, smooth sound. If the sound indicates that the speed is fluctuating, better have it looked at, since this variation in both exposure and action speed can ruin a lot of good pictures. If the sound is steady, but you suspect that the speed has become incorrect, time the footage which runs through in a given interval of time. At 16 frames per second, 16mm film should clock off a foot for every 2½ seconds, and 8mm a foot for every 5 seconds.

About all you can do about motor maintenance is to *avoid keeping it tightly wound up for long intervals* of time. If the camera is of the magazine loading type, slip the magazine out at the end of a day's shooting and let the motor almost run down. If it is spool loading, try to shoot the last two or three scenes without rewinding so that you will finish with the motor partly run down. If the camera is left for considerable periods with the spring tightly wound, there is a tendency for the lubricant to be forced out from between the flat coils, leaving dry spots. The result will be that when the motor is run the next time, these dry spots will stick, causing the motor to "bump" and the speed to flutter.

If the winding or cranking, or both, are done by a crank of the folding type, see that the crank is firmly seated in place before you start winding, or you may take some entirely unnecessary scratches on the camera body.

On the inside of the camera, the most important item of maintenance is to keep the pressure plate and aperture clean, or if it is a magazine loading camera, the aperture plate. These surfaces should be lightly wiped or brushed each time a roll of film is removed from the camera, or if the camera has been standing empty, before loading as well.

Removal of dust is one item, since the dust in modern cities often contains metallic particles of a definitely abrasive nature, but even more important is the prompt elimination of particles of emulsion which the film may have left in the gate. Being mostly gelatine, these particles harden and build up into jagged projections which do several sorts of damage. At the least, they may build up around the edge of the aperture until they show in the margin of the picture. Worse than that, a little mound of gelatine may build up which will force the pressure plate away from the aperture plate, or even allow it to rock back and forth slightly—and either of these effects can impair image definition. Worst of all, the hard particle may form at a point where it will scratch one or more rolls of film from

beginning to end. Even loose dust in the gate can produce a fuzzy margin.

If the gate is wiped or brushed clean frequently, such a condition should never develop. If it should, never use any sort of hard metal instrument to remove the offending particle. A knife blade or the like may scratch the gate—a condition which produces so much film damage that the plate will probably have to be replaced. Even when using a brush, see to it that the metal ferrule doesn't come into contact with the gate.

To remove any hard particles which resist brushings, use a toothpick, an orangewood stick, or a tool made by sharpening an old toothbrush handle to a point. If it needs soaking, dip the stick in a bit of carbon tetrachloride or the like. If you have to use water, be sure to wipe the gate completely dry afterward.

Also in line for attention in a spool loading camera are the sprockets. Particles of emulsion may also collect here, and while they will not do as much damage as in the gate, an accumulation may prevent the film perforations from fitting snugly over the sprocket teeth, leading to trouble. It only takes a moment to brush off or wipe the sprockets when reloading, and you will have removed one more source of possible trouble. Then dust out the interior and you are ready to reload.

In the matter of oiling, consult the instruction book and be guided accordingly. Many cameras have self-lubricating bearings and oil will do more harm than good. If you buy a secondhand camera and have no instruction book, write the manufacturer and ask for one. Even if you bought the camera second hand, he will still be anxious to have it give satisfaction.

Another source of mechanical trouble, though of a more transitory nature, is having the film jam while running. Here again the instruction

• See Next Page

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## CAMERA CARE

• Continued from Page 379

book is the best guide. See that the loops are neither too long nor too short (if it is spool loading), that the perforations are seated correctly on the sprocket teeth, that any rollers holding the film on the sprockets are properly closed, and that the film is firmly attached to the takeup spool. After loading, close the camera and run a bit of film through, to be absolutely sure that everything is running smoothly. Incidentally, if the door jams, never force it shut. Find out what is preventing it from closing.

Your exposure meter is even more sensitive to dropping and jars than is the camera. Treat it with as much care

as a fine watch. A stout carrying case for the meter is an excellent idea at all times.

Tripod legs should be kept clean, and oiled if necessary, to keep them sliding freely. A wooden tripod can be kept in good appearance by an occasional application of furniture polish. Small nicks or gouges can be repaired with plastic wood.

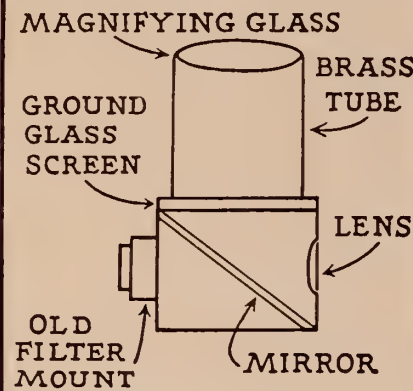
Filters and supplementary lenses should get the same care and cleaning as the camera objectives. Even the lens hood should be dusted frequently. A small rubber bulb, such as an ear syringe, is extremely useful for blowing dust out of any items of equipment. All accessories should be in

# MOVIE MAGIC

PART III

## PARALLAX FINDER

A simple parallax-correcting finder of the auxiliary type, can be made out of a spare filter mount; a reflex finder from an old folding Kodak, a short length of



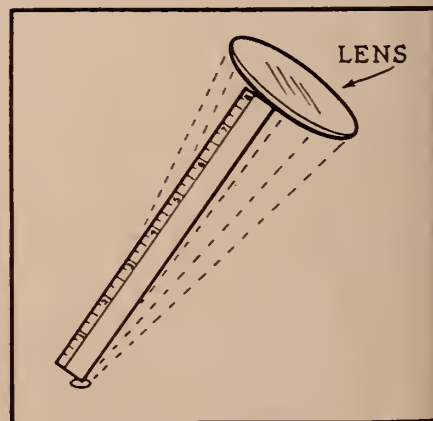
brass tubing and a magnifying glass.

Solder the filter holder (which must fit the lens of your camera) to the back of the reflex viewfinder, in a position directly opposite the finder lens, so that when the filter holder is fitted in the usual manner to the camera lens, the finder will be correctly aligned with the camera lens. The finder's viewing ground glass will be on top. This ground glass is then masked to match the exact size and shape of the field covered by camera's lens, as outlined previously, or by putting the camera, with an auxiliary finder in place, in your titler. The brass tube is then soldered to the viewfinder, above the ground glass to form a lens shade. At the top of this tube, the magnifying

glass is placed, to magnify the finder image and make it easier to see. Length of the tube will depend on the focus of the magnifier used. If desired, this magnifier can be mounted in a screw-threaded mount to permit focusing the finder.

## MEASURING FOCAL LENGTH

To determine the focusing distance of an unmarked supplementary lens — or a close-up lens, hold it up to the sun or towards an electric light bulb. This will cast a converging beam of light on a sheet of paper, which should be placed under the lens. When the "spot" reaches its smallest area, measure the distance from the lens to the paper, and this will give you the focusing distance. Thus if the "spot" is eight inches from the lens, this lens should be used for photographing titles or close-ups at a distance of eight inches. This idea is particularly helpful when supplementary or spectacle lenses do not have any markings to show their focal length or diopter rating.



• See MAGIC on Page 382



some sort of carrying case, not loose in the pocket.

Don't leave camera or accessories lying in the hot sun, or near steam pipes, or unnecessarily exposed to mist, rain, dust or sand. Even the glove compartment of a car may, in hot weather, become unhealthy for your home movie equipment.

All of which is not very exciting or inspiring, and involves many things which most of us would like to skip. Attention to these relatively simple procedures, however, mean trouble-free hours of shooting—and that is well worth the bother.

## BALLET

• Continued from Page 372

ous cameras would be synced on the clapper and put through the numbering machine so that cutting would be done on the numbers while the other shots could be cut on action based on the master long shot.

In practice this did not work. As the theatre was on D. C., current had to be brought from a neighboring hospital and the line drop was sufficient to affect the working of the cameras, which varied considerably in the time they took to get up to speed. The Wall Mitchell occasionally taking 150 feet to do so. In addition, the playback and linked camera—being heavily loaded, was slow in picking up speed—disconcerted the dancers by its slow starts, and occasional hunting during operation.

All the cutting was eventually done by hand matching because of these difficulties.

One more sequence than was used was shot and the finale in the film "manufactured" out of a spectacular spot in the last sequence which was about fifteen minutes from the end of the actual ballet. Owing to the late completion of the choreography, the proper finale was unsatisfactory. The final drum rolls of music are the actual musical finale and were mixed in on the rerecord.

The shooting ration—by reason of the technique used—was high: in the neighborhood of 11 to 1. Second takes were only needed on two of the items—but individual close-ups were also taken of the witch-doctor—shot wild and cut in later.

The film credits—not on the film itself—are:

Directing and Editing: J. Martin-Jones.

Camera: J. W. Trerise, Frank Bagnall, George Low, and Edward Cranstone.

Sound: Alan Anderson and Donald Kennedy.

The new Australian film and ballet "Corroboree" which received im-

• See Next Page

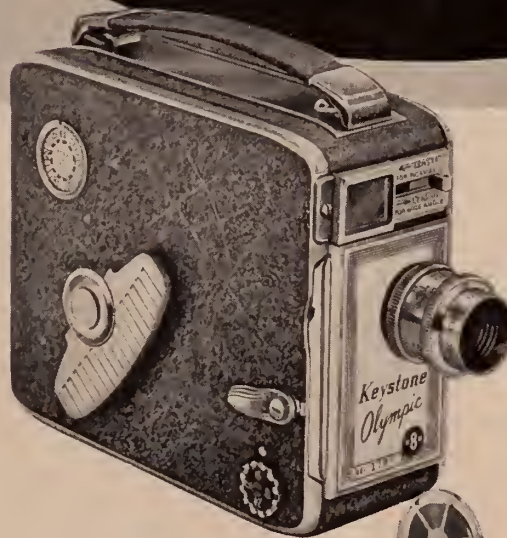


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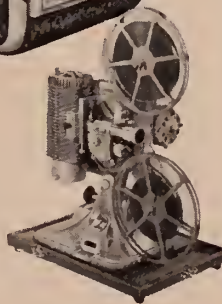
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mediate acclaim after its world premiere at the Empire Theatre, Sydney, last year will interest balletomanes all over the world.

The inspiration for the ballet came from the dances and rites performed at ritual tribal gatherings or corroborees of the Australian aborigines. In conception, execution, background and performance Corroboree is therefore one of the few truly and wholly Australian works of art of importance yet evolved for the theatre.

Before the personalities make their bow, let the curtain rise first on the ballet itself. To understand the ballet, it is necessary to have some idea of the ceremonial on which it is based.

Australia's real-life corroborees vary a good deal according to the region in which the different tribes of aborigines live. The corroboree is not staged merely for passing amusement, but usually as a sacred rite. It is also a means of handing down knowledge of all kinds from one generation to another.

The corroboree may take the form of ceremonial to ensure the increase of a totemic species, or the re-enactment of the myth enshrining the deeds and travels of a native hero. Or it may centre on the mourning song for a dead brother, with a droning didgeridoo and tapping sticks accompanying the solitary singer.

The didgeridoo of the Australian aborigine is one of the world's most primitive musical instruments. Usually it is just a hollow piece of wood—perhaps a branch eaten out by white ants—played after the style of a trumpet.

At corroborees in Central Australia a group of men sing a totemic song, and others may join them. A different practice applies in Arnhem Land, to the north. There the hereditary songman sings the songs handed down to him by his father. He alone has the right to sing; others dance.

In transferring aboriginal dances to the stage, CORROBOREE has followed the spirit rather than the letter. Too slavish an imitation would be impracticable as well as tiresome. So the ballet gives a fairly typical summary, a composite picture representative of corroborees generally.

The ballet is divided into seven sections or movements.

The first is the "Welcome Ceremony". In this the Witchetty Grub and Emu Men call on the Medicine Man to summon all tribes together to start the corroboree. The didgeridoo is heard.

In the second movement the Thippa Thippa and Bell Bird people dance to the evening star.

Fish men assist the Frog totem to do the rain dance in the third. This is a serious ceremony ending in a

subtly-humorous anti-climax. The sky darkens, thunder sounds, lightning flashes. But, as so often happens in the arid inland of Australia, only two drops of rain fall. Four notes on the vibraphone represent the falling rain-drops.

Next, the Snake totem demonstrates the Spirit of the Wind. During the following, the fifth movement, the Kangaroo Men pay homage to the rising sun.

The morning star dance by the Hakea Flowers makes up the sixth section.

Finally there is a procession of totems and the closing Fire Ceremony, in which representatives of the Lace Lizard, Cockatoo, Honey Ant, Wild

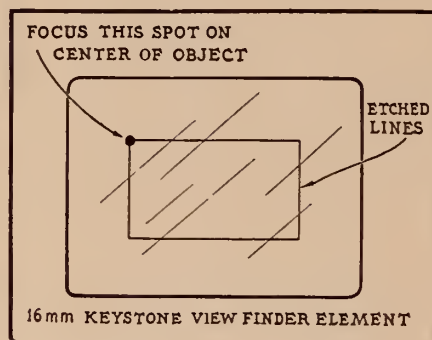
Cat and Small Fly totems take part.

The finale is well described by one critic: "... the whole astonishing work ended in a stirring and barbaric climax that must be unique in the annals of contemporary ballet".

Wild dancing and spectacular tableaux occupy the entire stage. Blazing torches sway crazily. Fiery fragments and smoke permeate the air. The sinister note of the mysterious bull roarer is heard. As the curtain falls, the dancers collapse in chaos.

Personal triumph for the presentation of CORROBOREE goes to 46-year-old John Antill, composer of the ballet suite of that name. In the last few years his composition has attracted attention musically in Britain, Eu-

#### HOLLYWOOD MOVIE MAGIC



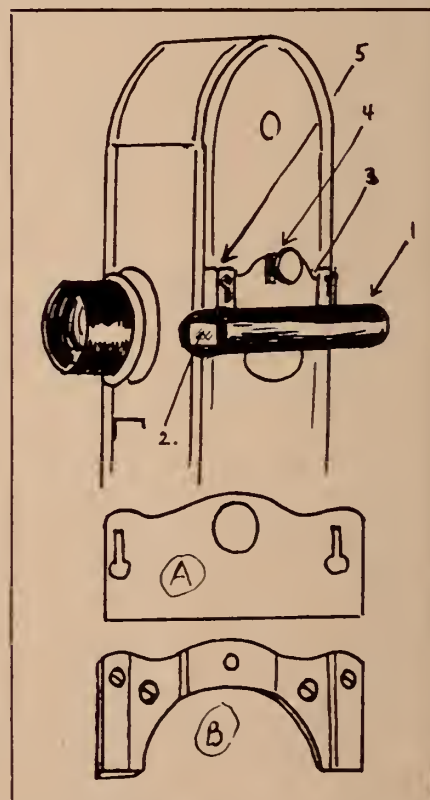
#### CLOSE-UP LENS ADAPTER

Here's a simply holder for diopter lenses which can easily be made, and adapted to any camera. For details see sketch. Disc "A" may be made from heavy cardboard, rubber or wood. The housing "B" is a strip of cardboard, glued in place over the edge of the disc. The spectacle lens "C" is held in place with glue or liquid solder applied around the edge. The hole "D" in the disc, is cut slightly larger than the diameter of the camera lens barrel, and fitted with a piece of felt, as shown. This ensures a snug fit over the camera lens. If you are a skillful mechanic, or know someone who is, it is possible to cut the center from the desired spectacle lens, and mount it in a commercial filter-holder which will fit your camera. But this is not recommended unless you can cut the lens extremely accurately; otherwise it will not be centered correctly and the results will not be satisfactory. But if properly done, this makes a very neat way of mounting diopter lenses.

#### PARALLAX CORRECTOR

Most movie cameras have an "offset" between the lens and the

viewfinder. In other words the finder will not indicate the exact field of view at all distances. But here is an inexpensive gadget, simple to make, which can eliminate most of the guesswork connected with parallax. The corrector can be made of wood, with the addition of only a few metal screws and bolts. Although the one described here is designed for the Keystone 8mm camera, the only change required in adapting this idea to other cameras



is simply the degree or angle—and the extent of action in the sliding members. But this can be determined by taking the necessary



rope and the United States of America, but theatregoers outside Australia had (at this writing) yet to see it on stage.

For Antill, CORROBOREE is the culmination of 15 years of hopes and ambition. In 1935 he wrote the detailed outline of a 45-minute Australian ballet. He finished the score in 1943, but not until 1946 did he hear it played. Eugene Goossens, then visiting Australia as a guest conductor for the A.B.C. gave it a try-out at a Sydney Town Hall concert.

Goossens was enthusiastic. He described CORROBOREE as a most stimulating and original work. "The outstanding ballet music of Australia, the finale the most exciting passages

I know in contemporary music," were his words.

Two months later, back in London, Goossens gave CORROBOREE its London orchestral premiere at the Albert Hall. The London TIMES critic noted "new and original effects of instrumentation from an orchestra rich in ceremonial dance".

Encouraged, Antill took his illustrated preface to the ballet suite to London on a mission seeking production. However, despite the keen interest his work evoked, it remained for the National Ballet attached to the National Theatre Movement of Australia to be the first to do CORROBOREE.

Rex Reid, the choreographer, is

measurements of the difference between the centers of your camera's viewfinder and lens, as shown at A and B in the sketch, and applying them to the specifications of the parallax gadget as shown.

The various sections should be cut from a good grade of kiln-dried hardwood, and assembled with wood screws and glue. The tripod screw receptacle can be made from a piece of 1/8th" rolled steel or scrap iron, drilled in the center to take the tripod screw. If smaller in area than the base of the parallax corrector, it should be countersunk or inlaid flush with the wood to assure a firm, rock-proof base connection with the tripod.

To use, mount the camera on the parallax corrector, which in turn is mounted on the tripod. For lining up the shot, slide the movable upper half of the assembly into such a position that the viewfinder lens is in exactly the same position as the camera's lens will occupy at the other extreme of the gadgets travel. After centering the scene, return the sliding assembly to the other position. The camera lens will then be in positive alignment with the scene as checked through the viewfinder.

## FILTERS AND SUN SHADES

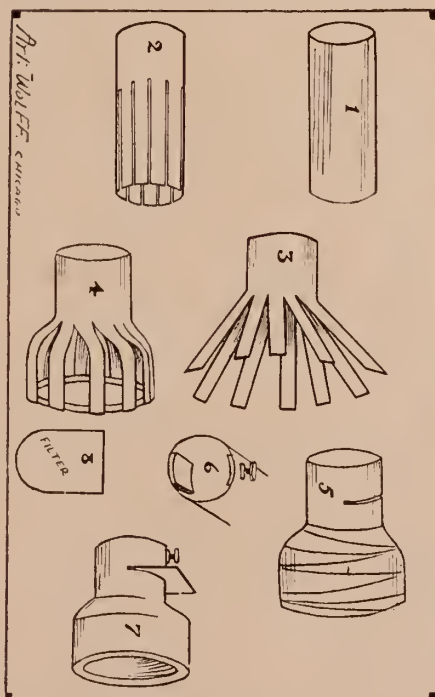
Want a cheap filter holder which will fit most small movie cameras? Then take a walk to the local five and ten and choose a rubber strainer usually used for kitchen faucets. Remove the strainer, (wire mesh) and replace it with a filter. The rubber holder will slip neatly over the front of most lenses.

In a pinch, a wratten filter, (containing no glass) may be cut to fit the lens and used in place of a

glass filter. When clean, these plastic filters are equal to the glass filters, but once dirt and grime is allowed to collect on the surface, then it is better to throw them away. Best idea is to use a regular unmounted glass filter of the correct size, to fit this gadget.

## SUNSHADE AND FILTER HOLDER

Figure 1 shows a short length of brass tubing, available anywhere. The tubing should be 1/64" thick, 2 1/2" long and about 3/16"



larger in diameter than the barrel of your lens. Next, cut one end of the tube with a pair of scissors, as shown in Fig. 2, making approximately 1/4" strips extending about two thirds of the way down the tube — in this case about 1 3/4".

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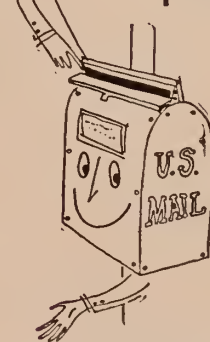
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## BALLET

• Continued from Page 383

Adelaide (South Australia) born, and aged 27. He trained and danced in London, and danced in most parts of Europe before returning to Australia in 1949.

Working out the patterns for CORROBOREE, Reid stuck closely to Antill's musical plan for the ballet. He also did some research, and viewed scientific films on the aborigines.

Reid says: "The music is the best thing that has come out of Australia. And the ballet has turned out to be real 'theatre'."

Decor is by the prominent Australian scenic artist William Constable. Features are a pinkish red hill, rising to a backdrop of hard blue Central Australian sky, against which show a few typical stunted blue-grey trees denuded of leaves. The lighting is dim, heightening the eeriness of the music.

Robin Lovejoy, young Australian costume designer, did a good job turning out 47 costumes, 32 head-dresses and 30 totem poles for the 30 dancers.

For the premiere, Antill himself conducted the Sydney Symphony Orchestra which has done so much to make his ballet suite recognized. The score is an exacting one, calling for a full symphony orchestra where possible.

Much of the credit for the immediate success of CORROBOREE in Sydney must go to the polished perform-

ance by the National Ballet Company attached to the National Theatre Movement of Australia, which is subsidised by the Victorian Government.

CORROBOREE offers scope for little solo work; instead, it demands team work and physical effort of an exhausting nature. The hardest role of all is that of the Medicine Man, who is on stage for the full 45 minutes. This part was taken ably in the initial season by John Manuel, an Adelaide dancer and at the time only 21 years of age.

In the strict sense CORROBOREE is written for all-male dancers. The National Ballet had only 11 males in its complement. The other 19 parts had therefore to be danced by girls. But, costumed and marked like men, their appearance detracted not at all from the artistic effect.

Mostly the company is Australian and about 50 per cent are non-professional. New Australian Arvid Fibigs and his wife Aina Reega have strengthened the National Ballet Company. Both of them former Latvians left stateless by the misfortunes of war, they went out to Australia as migrants under the International Refugee Organization scheme.

Along with others similarly-placed they signed a contract with the Australian Government to work in specific occupations for not longer than their first two years in their new country.

Arvid worked first in a brick factory, Aina in a cotton mill.

Their contract period over, they turned again to ballet—Arvid 20 years ago was an Olympic runner who later took up ballet dancing. Before the war, his wife was a dancer at the Latvian Opera House.

Most of the young Australians in the company show considerable promise. Their leaders believe they should continue their careers in Australia, where ballet today holds a national prominent it has never before enjoyed.

CORROBOREE's premiere was unanimously praised by the critics. Typical was the comment of the SYDNEY MORNING HERALD: "Corroboree . . . bearing the unmistakable stamp of genius, electrified a packed house . . . Never before has native resourcefulness in the field of ballet achieved such an immediate and emphatic success nor made such a dynamic impact upon a first-night audience."

If and when CORROBOREE is presented in London and New York, one may safely predict that the impact will be equally as forceful.

Meanwhile, interest in the ballet suite is being aroused in far places. A set of orchestral parts is being sent to Idaho (U.S.A.) for inclusion in a symphony programme.

More important still, after the Sydney season of CORROBOREE, Columbia arranged for Eugene Goossens and the Sydney Symphony Orchestra to record the ballet suite for general release which means Antill's great work will soon be heard by music lovers everywhere.



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**WESTWOOD MOVIE CLUB**—San Francisco — "Ladies Night" at the Westwood Movie Club of San Francisco, July 31, revealed that the women have a sharp eye for movie material and human interest. Films shown: Jo Smith, "A Visit to Seattle and iVetoria"; Nadine Pizzo, "Chappy"; Gladys Corder, "Soap Box Derby"; Eileen Malone, "Terror of the Yukon"; Bernice Jackson, "Railroad Days"; Katie Wassum, "Southwest Vacation"; Ethel McLeod, "Mexico and Guatemala"; Claire Ostrowski, "The Alpine Countries"; Vi Grammar, "My Hobby". Each lady was presented with a small trophy and a bottle of perfume as a reward for her efforts.



## PROFESSIONAL ANIMATION

An interesting trend in the commercial animation field is the use of animation that doesn't animate. "Full" animation, of course means the makings of a great many drawings in sequence, which, when photographed, give an illusion of movement on the screen. However, we have found that single drawings, photographed separately, can also tell a story.

Filmstrips have played an important part in teaching, training, and entertaining for years. If we photograph a filmstrip on motion picture film for example, shooting each frame of the strip to its proper length for timing, it is a simple matter to add camera effects such as fades and dissolves to increase interest and add movement.

With still drawings . . . drawings that do not move or animate . . . we can add interest through camera effects. We can vary the field sizes to get long shots, medium shots and close-ups. Then we can go a step further adding pop-ons, color areas or objects fading in or out, dotted lines, arrows and the like.

This use of animation techniques with a minimum of actual animation is usually called partial animation. Its most obvious assets are reduction of cost and production time. Actually, partial animation is a bag of tricks . . . trick efforts.

Our best tool for these trick effects is the animation camera stand itself, using what animators call camera mechanics—trucks or zooms (dolly shots to the live action man), diagonal and ordinary pans; wipes, trick irises, fades, dissolves, and combinations of all of these as well as double exposures. Clever use of these effects alone on still photographs or drawings will give a very satisfactory sense of movement on the screen. When these techniques are combined with a partially animated character or object, the illusion is nearly complete.

An increasing number of television spots are partial animation for obvious reasons. Partial animation tells the story . . . sells the product, and it may do it a lot better than the more expensive fully animated spot. Industrial and sponsored films have been using the partial animation system for many years. Moving lines on maps, charts, and diagrams are often done by shooting in reverse, scratchoff. Simple cycles of three to five drawings show direction, or make rain and snow for hundreds of frames if necessary. Repeating the same drawings over different backgrounds is a favorite trick to keep costs down. And one of the best tricks of all is animation done under the camera, moving prepared wheels, gears, etc., stop-motion.

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Swank Motion Picture Inc.  
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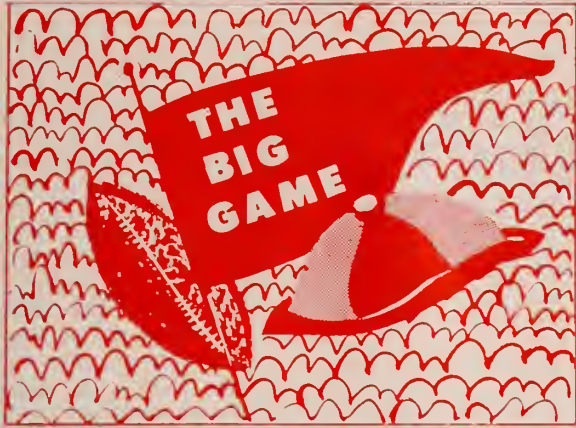
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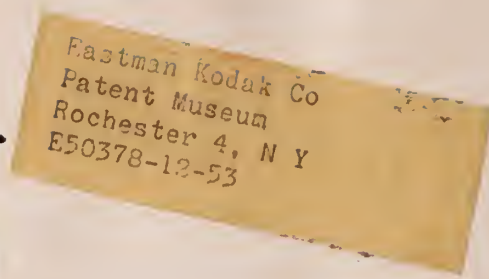


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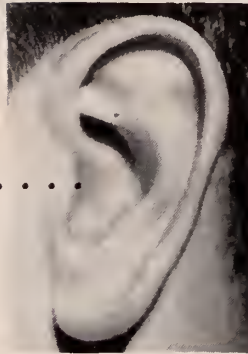




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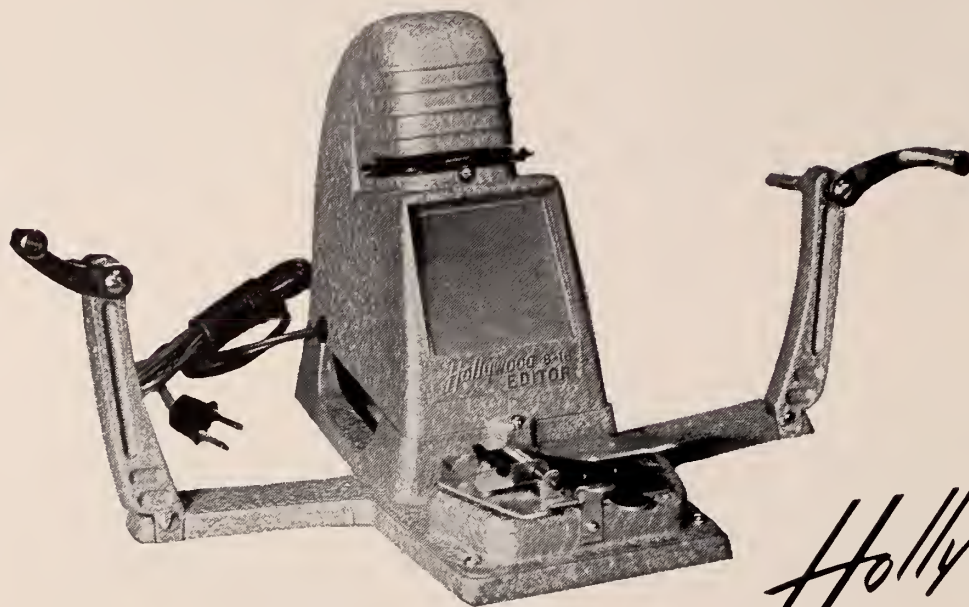
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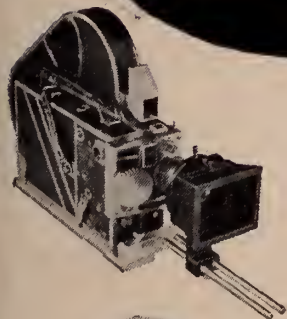
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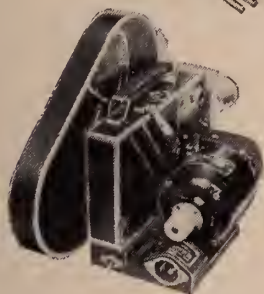
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—Single phase, 60 Cycle.

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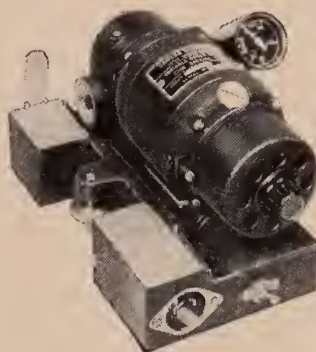
Knurled knob on armature permits rotating for threading. "On-Off" switch in base. Platform base threaded for ¼" or ⅜" tripod tie-down screw. Rubber covered power cable with plugs included.



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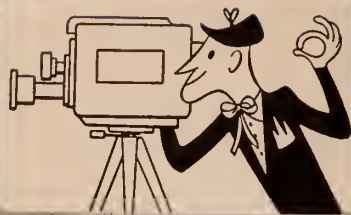
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# Home Movies

HOLLYWOOD'S MAGAZINE FOR THE

8mm AND 16mm AMATEUR

and

professional

## CINE PHOTOGRAPHER

Vol. XX

CONTENTS FOR OCTOBER, 1953

No. 10

### articles — home movies

TWO SHORT SCRIPTS—By Joe Reimer	394
FOTO FUN IN LAS VEGAS—By George Ball	400
SOUND EFFECTS FROM THE KITCHEN—By Denney Plumlee	401
A TALENT FOR TITLES—By Carl Kohler	402
CONSUMER REPORT—By James Randolph	402
RHYTHM IN EDITING—By A. M. Dobias	403
A NEW LOOK FOR YOUR EDITOR—By H. H. Reech	404
CINE COLLEGE—By E. A. Mecca	405

### articles — Cine Photographer

COLOR TEMPERATURE—By Leonard Clairmont	413
"PAUL COATES-CONFIDENTIAL"—By Henry Provisor	414
GORDON MOSS—INDEPENDENT—By Harold Gibbons	416

### departments

CLUB NEWS	395
CINE WORKSHOP	396
MOVIE MAGIC—(Part 4)	396
MOVIE IDEAS	398
LET'S GO SHOPPING	406
16MM PROGRAM FILMS IN REVIEW	412
PROFESSIONAL ANIMATION	418
FILM LIBRARIES	428
CLASSIFIED ADVERTISING	430
TIMELY TITLES—By Marion Kyle	431

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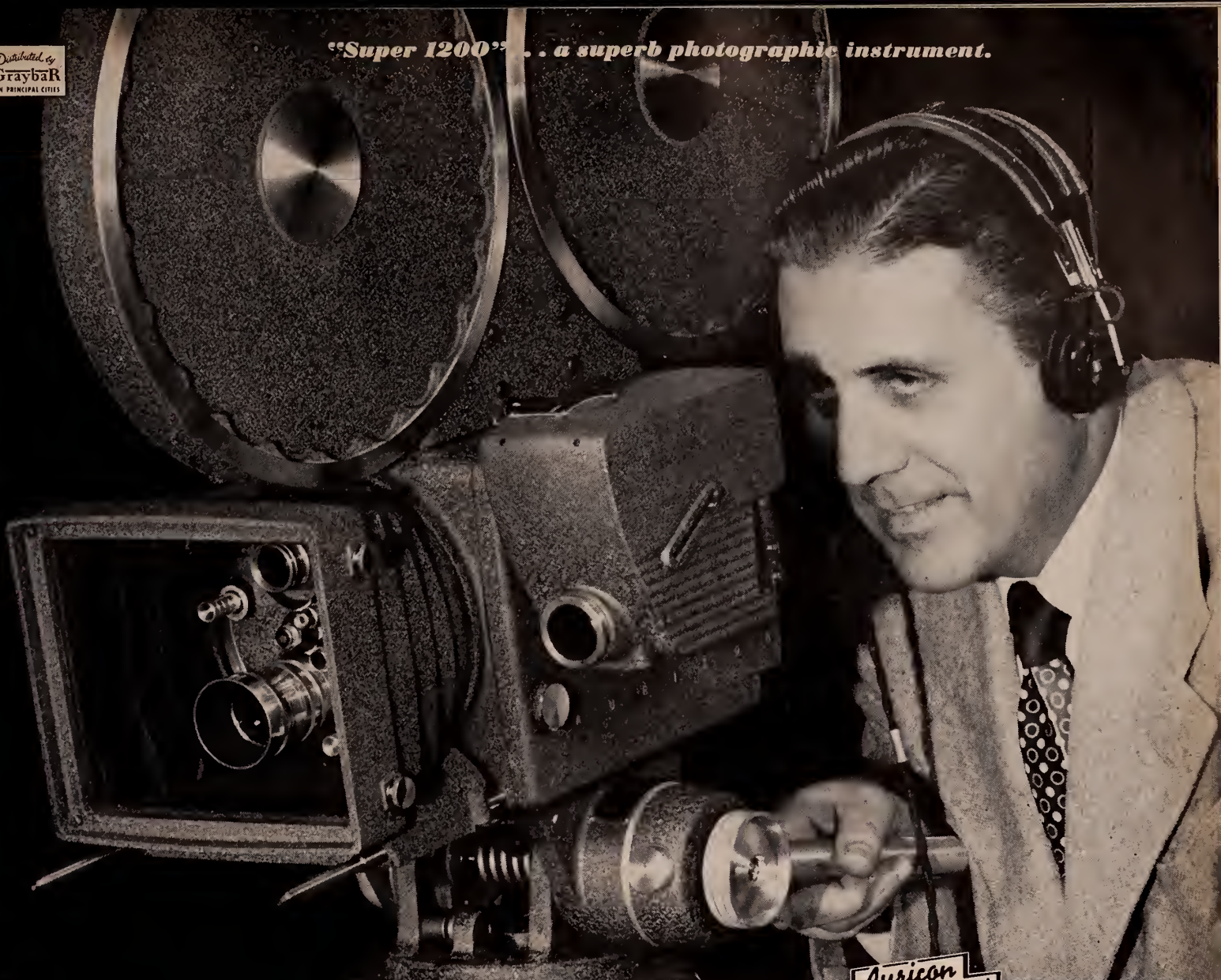
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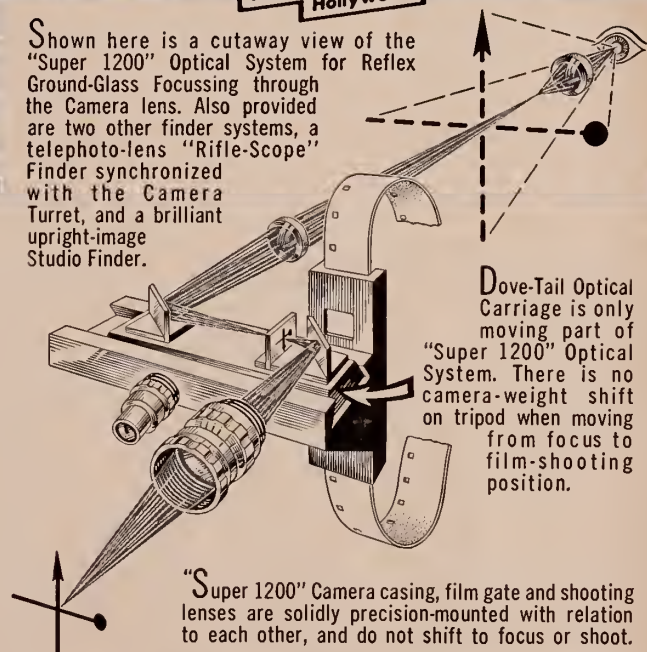
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Shown here is a cutaway view of the "Super 1200" Optical System for Reflex Ground-Glass Focussing through the Camera lens. Also provided are two other finder systems, a telephoto-lens "Rifle-Scope" Finder synchronized with the Camera Turret, and a brilliant upright-image Studio Finder.



Dove-Tail Optical Carriage is only moving part of "Super 1200" Optical System. There is no camera-weight shift on tripod when moving from focus to film-shooting position.

"Super 1200" Camera casing, film gate and shooting lenses are solidly precision-mounted with relation to each other, and do not shift to focus or shoot.

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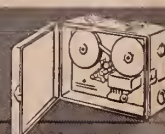
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# 2 SHORT SCRIPTS...

## WILLIAM TELL STORY

*This drama may be shot on 25 feet of 8mm or 50 feet of 16mm.*

1. L.S. A young man, dressed as William Tell, demonstrates archery to a group of people, not necessarily in period costume. He shoots at a conventional archery target.

2. M.S. William Tell aims at the target.

3. C.U. Tell lets fly an arrow.

4. C.U. Arrow makes bullseye on target.

5. M.S. Crowd shouts and applauds.

6. C.U. Tell smiles and bows to the audience.

FADE IN

FADE OUT

7. C.U. Tell announces to the audience:

8. C.U. Title: "Someone please act as my son—I'll try to shoot an apple off his head!"

9. M.S. A young man, wearing glasses, steps up and sits in a chair in front of the target.

10. C.U. Tell draws his bow to fire at the apple.

11. M.S. The crowd is silent with fear.

12. C.U. The young man, fearful, shakes the apple off his head. The assistant, a girl, replaces the apple.

13. M.S. Tell pauses and gives orders to the young man:

14. C.U. Title: "Remove the glasses, please—I may break them!"

15. C.U. Trembling boy takes off his glasses.

16. C.U. Tell gets ready to shoot, but stops to give orders to the girl:

17. C.U. Title: "Blindfold my son—his staring makes me nervous!"

18. C.U. The girl blindfolds the boy. She then takes a second apple, inserts an arrow through it and sticks them into the target, behind the boy's head.

19. C.U. A girl in the audience giggles.

20. C.U. Tell carefully takes aim and fires.

21. C.U. Arrow passes harmlessly at the side of boy and lands in the target wheel the girl:

22. C.U. Quickly snatches the apple off the boy's head then pulls the extra arrow out of the target and hides it along with the first apple. Removing the bandage, she gives him the apple taken from the arrow she had stuck into the target.

23. C.U. The boy, relieved, eats the apple.

24. M.S. The crowd laughs and applauds.

25. M.S. William Tell bows to the audience.

## GOLDILOCKS

*This fairy tale may be filmed on a single 50 foot roll of 8mm or 100 feet of 16mm. Masks for the three bears may be secured at a costumer's or novelty supply house.*

1. M.S. Goldilocks, a young girl, is playing with her dog in the backyard of her home.

2. M.S. Her mother opens a door and calls to Goldilocks.

3. C.U. Mother warning the girl:

4. C.U. Title: "Don't go walking in the woods, my dear."

5. M.S. Goldilocks has a sad expression on her face. She lies down on a garden swing and pets her dog.

FADE IN

FADE OUT

6. L.S. The forest.

7. M.S. Goldilocks is walking in the forest.

8. M.S. Goldilock approaches a house in a clearing.

9. C.U. Sign near the doorway: "Home of the Three Bears."

10. M.S. Goldilocks opens the door and walks inside.

11. M.S. Goldilocks enters dining room and sees three cereal bowls on the table.

12. C.U. She takes a seat and eats all the baby bear's cereal.

13. M.S. Goldilocks sees three

chairs of different sizes. She sits in the smallest one and breaks it down.

FADE OUT

FADE IN

14. M.S. The three bears are returning home through the woods.

15. M.S. At the entrance to their house the bears are surprised to find the door ajar.

16. M.S. They enter the dining room and see the food eaten and the chair broken.

17. M.S. In the bedroom, they discover Goldilocks lying in the tiny bed. She awakens and escapes just in time to avoid capture.

FADE IN

FADE OUT

19. M.S. Goldilocks asleep in the garden swing. She has had a bad dream.

20. C.U. The dog is licking her face. Goldilocks awakens crying.

21. M.S. Her mother comes running to comfort her.

22. C.U. Mother talks to Goldilocks who reports:

23. C.U. Title: "I had the worst dream, Mother. I'm glad I didn't really leave home!"

24. C.U. Mother smiles and hugs her little girl.



# CLUB NEWS

**VANCOUVER, CANADA**—The Vancouver Home Movie Society reports that Jack Southey talked about the fundamentals of Home Movies with specific reference to the various types of films, when he addressed members at the last meeting.

A demonstration of 8mm Magna-stripe was held for the benefit of members and an announcement made that the Bell & Howell company had donated a trophy for use by the organization.

Royce C. Davey is president, and he can be reached at DE 4511-R. Meetings are held every third Friday at 8:00 p.m. at CKWX Playhouse, 543 Seymour Street, Vancouver.

**OKLAHOMA CITY MOVIE MAKERS**—Oklahoma City. A series of films, rated "Top of the Ten Best" for 1952 were shown, at the last meeting. These included, "The Man with the Box", "Poet and Peasant", "Birds of Washington", and "Muntre Sterker" an animated cartoon novelty film, made by a Norwegian amateur.

**WESTWOOD MOVIE CLUB**—San Francisco. The last meeting of the Westwood Movie Club of San Francisco featured showings of "Yosemite" by Ed and Barry Asplund, a father and son "shooting" combination; "The Movie Bug" by Tullio Pelligrini; "New Zealand" by Chris Krilitich, and "Canadian Rockies" by Walter Johnson, the latter winning the club trophy for the evening showing by acclamation of the membership. An unusual treat for the club was the showing of "Muscle Control" sent to Pres. Eric Unmack by Mr. William Rowe of the Melbourne 8mm Cine Club of Melbourne, Australia, and "The Lord's Prayer" sent to Tullio Pelligrini by Mr. Haven Trecker of Kankakee, Ill. Westwood will present movies at the International Photographic Exposition, Civic Auditorium, San Francisco, July 2. Plans are being laid to televise members films. Firoz A. Sarkar of Bombay, India, attended this meeting as a guest and spoke to the club concerning the difficulties encountered in filming in his country.

**MAGNETIC SOUND CLINICS IN SEVEN CITIES**—"How - to - do - it" clinics on recording magnetic sound movies will be held by Bell & Howell Company in seven cities (Detroit, Cleveland, Pittsburgh, Boston, Los Angeles, San Francisco, and Salt Lake City) during September and October.

Movie makers attending the clinics will learn how to convert 16mm silent film shot at 16 frames per second to

sound movies. The newest accessories for increasing the versatility of magnetic recording will be demonstrated, including a four-channel electronic monitor-mixer with volume control for blending voice and musical background.

There will be demonstrations of recording techniques that lend a "professional" touch to 16mm magnetic sound movies, with tips on simulating sound effects such as the lapping of waves, crackling of fire, "telephone voices," footsteps and the use of commercially available records for special effects.

The clinics are open to everyone interested in magnetic sound. Amateur movie makers and audio-visual specialists from schools, churches and industry are especially invited to attend. No reservation or prior notice is necessary.

The schedule of clinics is as follows:

Detroit, Sept. 15, Sheraton Cadillac, 10 a.m. to 1 p.m.; Cleveland, Sept. 17, Hotel State, 10 a.m. to 1 p.m.; Pittsburgh, Sept. 22, Sheraton, 10 a.m. to 1 p.m.; Boston, Oct. 1, Sheraton Plaza, 10 a.m. to 1 p.m.; Los Angeles, Oct. 20, Bell & Howell Co., 716 N. LaBrea, Hollywood, 10 a.m. to 1 p.m.; San Francisco, Oct. 27, Sir Francis Drake, 10 a.m. to 1 p.m.; and Salt Lake City, Oct. 29, Utah, 10 a.m. to 1 p.m.

The clinics are conducted by R. T. Kreiman, Director of Sales Training of Bell & Howell Company, and Morton S. Hart, Assistant Director.

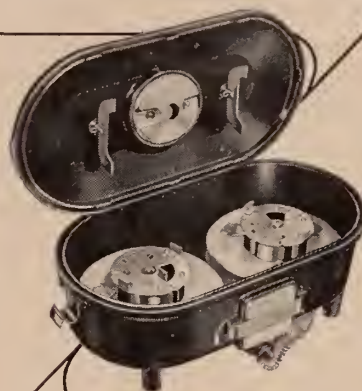
The use of a magnetic recording projector enables amateur movie makers, churches and businesses to add their own sound commentary and music to 16mm film at a fraction of the cost of an optical, or conventional, sound track. Recording is done by speaking into a microphone as the film is projected on the screen, and the magnetic track is then ready for immediate playback.

**PHILADELPHIA**—Cinema Club held their last meeting this month and four films were shown. George Baker, "Mexico", 8mm color; "Metropolitan Nocturne", 16mm color by Jesse H. Haines; "Meter With A Memory", 16mm b&w, and "Air Power Is Peace Power."

## CAMERA CLUB SECRETARIES

When submitting copy for insertion in these columns, please make sure that your city, state and proper names are correct. Home Movies receives notices from clubs all over the world; in many cases, location and name of the organization is missing. Please make sure your copy is accurate.

# SHOOT.. DEVELOP..

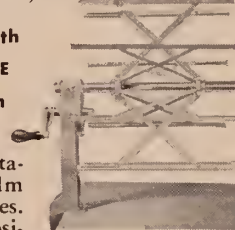


## PROJECT YOUR MOVIES IN HOURS

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G-3 DAYLIGHT DEVELOPER

With the Morse G-3 Daylight Developing Tank, reversal or positive motion picture film can be processed quickly and economically at home—in full daylight. A darkroom is necessary only for loading. From filming to projection is a matter of hours with this compact, efficient unit. Stainless steel film reels accommodate up to 100 feet of Double 8 m.m., 16 m.m. or 35 m.m. film—adjust quickly to either size. Many applications in industry, for processing Micro-file film, etc.

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# THE CINE WORKSHOP

## COLOR FOR TITLES

The black and white titles which appear in Home Movies every month on the back page, can also be utilized with color film, by tinting them with ordinary water color. You might borrow a water color set from the small fry, or purchase one from the local five and dime store. It is best to utilize color for the highlights only and it is not a good idea to lay a solid color over the entire background. As an example, instead of painting the lettering of the title in a solid color, use three colors, red, blue and yellow—just a single strip of each in each letter. A touch of color to the decoration then, and that's about all the color needed to transform these black and white titles into colorful color titles.

—Rene Wilson, Detroit, Mich.

## ANIMATED TITLES

In making a picnic movie-title, I got a few brilliant colored towels, and then, by placing one of them on the grass and using cigarettes to form the message, plus stop action on the camera, got a unique series of titles.

I placed the towel flat on the ground. Then a pack of cigarettes were emptied at random, in a heap, at one end of the towel. After this, a few feet were exposed. One cigarette was moved from the pile, to its proper place in the title and five frames were exposed, one at a time. Another cigarette was moved in the same way, and the same single exposure shots made.

When the entire title has been exposed, the job is done, and when projected, the effect will be one where the cigarettes seem to leap in the air to form the message.

Make sure that the sky is clear, otherwise clouds might change the exposure and produce light and dark frames—due to underexposure.

—J. P. Barchfield, Pittsburgh, Pa.

## INCREASING FILM SPEED

The following method can be used to increase film speed, when exposure has been inadequate, or to step up the density of the image, if that is necessary.

For fast panchromatic films, expose film for thirty minutes to the light of a 10 watt bulb, in a No. 3 Wratten safe-light. The distance, approximately nine feet from him to light source, must be closely observed. If it is desired, a 5 watt bulb may be used, in the same safe-light in place of the 10 watt. But under these conditions, exposure must be sixty minutes. How-

ever, make sure that this is done after the film has been exposed, and before development.

The very faint light exposing the film will have almost no effect on the *unexposed grains*. But it will build up the density in the exposed areas, and at the same time, will not produce objectionable fog.

The whole process is based upon the theory of "threshold speed." A film rated at 100 Weston, will produce an image, even if the shot is made using

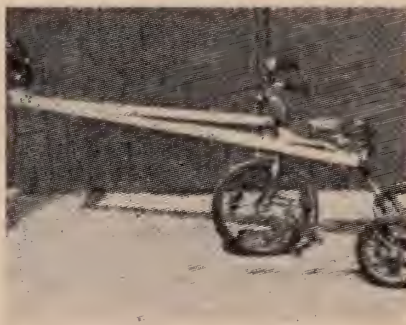
200 or 500 Weston. In other words, an image will form, however faint, at the higher speed—or, to put it another way, images will begin forming much sooner than at the rated speeds. Once a specified area begins to receive light, then it becomes increasingly sensitive until even the faintest light registers immediately on the film. When using this fogging method, it will be discovered that the exposed portions of the film will begin to build up instantly—becoming denser—and show

## MOVIE MAGIC

### PART IV

#### TRICYCLE FOR DOLLY

If you want close-ups of your youngster as he rides his tricycle, or want to simulate a walking actor, from close-up position, here is a simple idea that will do the trick.



Take three strips of 1"x1" spruce and bolt them to the frame of the tricycle, as shown. The third member, braced to the handlebar post with a piece of strap-iron, gives the necessary rigidity.

With some fixed focus cameras, it will be necessary to use an auxiliary portrait attachment to get sharply focused close-ups at this short distance. It is also a good idea to plan your shots so there will be trees or foliage in the background to give a feeling of movement in the shot.

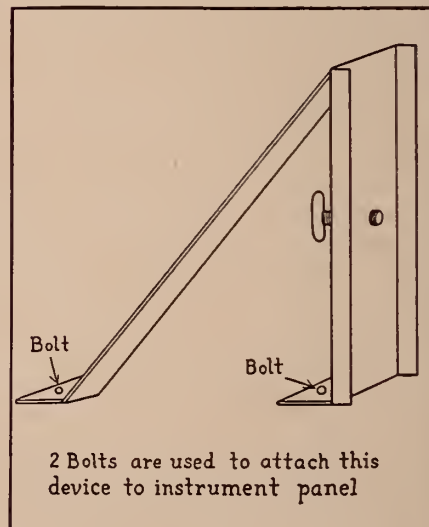
#### MOUNTING CAMERA ON CAR

There are several ways in which you can mount your movie-camera on the family car so that you can get running shots as you drive. If your car is old enough to have an outside radiator ornament the camera can be mounted there, with a screw and bolt arrangement so that the cinebox is instantly removable.

Merely drill a hole in the ornament and insert a 1/4" bolt from below and weld into place. The tripod orifice in the bottom of the camera will then fit snugly, and can be operated by any desired type of remote control device. Close shots of yourself while driving, can then be made easily.

The camera can also be attached to the instrument board of the car to shoot forward through the windshield. Construct a small base from sheet iron. A 1/4" set screw is provided in this base to engage with the camera's tripod bushing.

At the front end of this base, sufficient metal—preferably not over two inches in length—is bent downwards at right angles to form



a flange by which the base may be bolted firmly to the instrument panel of the car. At the opposite end of the base, a small bracket,



more detail in the shadows, at the end of the treatment. The exposed portions will remain almost inactive. Naturally, a small amount of fog may register on the unexposed portions, but this is so small that it need not be taken into consideration.

This method has been used successfully by most Hollywood studios, in order to cut down lighting costs. In some instances where a great depth of focus is required, and more light was not available to accommodate the smaller diaphragm openings, this latensification system has been used with marked success.

*(There are a few other methods which can be tried. Mercury, ammonia, and*

*simple overdevelopment. Readers are invited to submit their experiences with any one of these mediums.—Ed.)*

### MAKING GROUND GLASS

Recently I tried some super-imposed titles against a moving background, using the rear projection method. Lacking the necessary ground glass upon which to project the background films, I decided to make my own.

I purchased some valve grinding compound, medium grade, at a local hardware store, for less than twenty-five cents. With the spare window glass which I happened to have, I was ready to go, as follows:

Take two pieces of glass, of the cor-

• See **WORKSHOP** on Page 430

### HOLLYWOOD MOVIE MAGIC

shaped as shown in the illustration, is welded firmly. This bracket is of sufficient length to be extended downwards to a mounting position at least six inches, (preferably more) below a point where the



base has been attached to the instrument panel. This also is bolted firmly to the instrument panel.

In mounting this gadget, it is best to fix it on the drivers side of the car, as high up and as far to the left as possible. It should be constructed to obtain a slight angle view to the left, turned just enough to eliminate the radiator emblem from the view-finder, and from the picture. Attach the bracket, with camera in place, by the upper bolt first, then determine the location of the lower bracket by sighting through the finder, until you have arrived at the angle at which your eyes would normally see the scene as you drove along. Be careful to allow for finder parallax in making this adjustment. Also, be careful not to include too much of the pavement nearest the car in the field of your shot. In shooting, rest your hand firmly on the camera as you press the operating button, and you will find that you eliminate all vi-

bration from the camera, and the result will be steady pictures.

But there is still another method of mounting the camera in the car, by building a bracket which suspends it from the roof, close to the windshield. The bracket is a simple one, its precise shape and dimensions depending upon the type of both car and camera. The one illustrated was made for the magazine type Filmo. In general, the bracket consists of two U-shaped pieces which are adjustable to allow for vertical and horizontal movement of the camera. The top bracket is secured to the car by 4 sheet metal screws as shown in the sketch, since in most modern cars the entire front of the interior panneling is in metal. The mounting bracket is best fastened just to the



right of the rear view mirror, so that vision is not impaired, yet close enough so that the camera can be controlled, with the right hand.

The U-shaped pieces are made of  $\frac{1}{8}$ " strap-iron,  $1\frac{3}{8}$ " wide. The nec-

• See **MAGIC** on Page 398

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## THE DANCE

If anyone had tried to call me an "arty" cinematographer two months ago, I'd have hauled off and slugged him! Today I'm not so sure. Since that time I've found out that being just a bit arty is not only lots of fun, but a lot of plain hard work.

I have a daughter who has been studying modern dancing. She has no fancy illusions about becoming a professional dancer, but she enjoys the rigorous exercises and the rhythms which the dance develops. Obviously, since I'm a movie bug, I've shot reel after reel on her dancing, but lately each reel has seemed so much like the past ones that neither my daughter nor myself have had fun making the films. Making movies should be fun, not a chore — at least from an amateur's standpoint such as mine.

When I got to this point, I began thinking about films which would be fun. The deeper I got into the problem, the more "arty" my ideas became. I thought how exciting it would be to take my daughter out into the natural surrounding and film her dancing in settings which would have some meaning. Then, I began planning angles and sequences which would be interesting to watch, and the more planning I did (based on the theory that they should also be fun to watch), the more fun I found in store for myself.

Finally we were ready to shoot the film. I had found a terrific location in an abandoned dam. It was wonderful with the extremely flowing vertical and horizontal lines. It made a terrific background. I planned angles and shots which made use of the backgrounds not as background, but as parts of the dance. The more I tried to make everything perfect, the more my daughter and I had begun to have fun. The more fun we had making the movies, the better it became.

Of course, a dance film without music is like a cake without frosting, so we took along a portable phonograph. Thus, my daughter had music on the scene, and later, after the film had been developed and edited, we used the records as the accompanying sound.

I think this experience might work for many of the other amateurs who have gotten to the point where they ask themselves, "What can I shoot?"

—Leo Richards, New York.

## IMPROVE YOUR GOLF GAME

After shuddering over the score cards of our first few rounds on the golf course, this past summer, my golf buddy and I figured we'd better do something pretty quick about im-

# MOVIE



proving our game or we'd be the laughing stock of the golf club.

We decided the most effective way to correct our errors would be to film ourselves in action, going around the course, and get some movies of the professional golf stars for comparison.

The next few times we went out on the course, we took my movie camera along and filmed each other on the various shots. We secured footage of the professional golfers during

### HOLLYWOOD MOVIE MAGIC

essary drilling, shaping, brazing or welding can be done by any experienced garage mechanic at nominal cost. The necessary bolts are procured from any hardware store. This roof type bracket is said to be more rigid than the floor and dash type.

Another roof-type camera bracket, especially suitable for the lighter 8mm cameras can be fitted to the non-glare visor socket of many cars. It has the advantage of making absolutely no permanent change in the car, or its finish. Simply buy a suitable length of cold rolled steel, bend it as shown to the required shape, and provide it with a 1/4" bolt to hold the camera in place. A pan-handle can be attached, if desired, for moving the camera. When you want to shoot, all you have to do is remove the glare visor, and slip the holder into its socket. If the socket is of the ball and socket type, this mounting will serve for a pan and tilt adjustment for the camera.

### A RIFLE POD

A very useful gadget in making fast "follow-shots", is the rifle-pod camera mount. This consists of a bar about 21 1/2 feet long. At the rear end, a screw is provided for attaching the camera. Below it, is a pistol-type grip and a trigger, arranged so that when the trigger is pulled, a lever trips the release of the camera. At the fore end of the stick is another pistol grip, like that of a sub-machine gun, so that the cinema gunner can train his camera with a steady two-handed grip. In use, the camera is sighted through the regular finder, and aimed rifle fashion. It's a big help



in making follow shots of fast action, and for filming hunting scenes. Since there is such a vast difference between various cameras on the market today, an illustration is not used. Make your own gunstock to fit the camera you own.

### ANCHOR CHAIN

For emergency shooting where a tripod cannot be used, a small chain can be employed to steady the camera. Take a five-foot length of light chain, and fix a metal block with a 1/4" inch machine screw thread at one end. This, of course, screws into the tripod socket, and that's all there is to it!

To use, thread the metal block into the camera tripod socket and drop the other end of the chain on the ground. Put your foot on this end of the chain, and pull upward on the camera so that the chain is taut. This tension steadies the camera to a great degree. The gadget is small enough to be carried conveniently in the pocket or gadget bag.

### HIGH TRIPOD

Any one of the various projections stands now on the market can be adapted as a good solid and reliable tripod for very high camera positions.



# IDEAS

tournaments held at some of the local country clubs.

Because the film was being made for purposes of study I shot all of the sequences in slow motion (shooting at 64 frames per second and projecting at normal speed provides slow motion action). After I secured the necessary sequences, both of the professional golfers and my friend and myself, I developed and printed the film. In editing the movie, I grouped

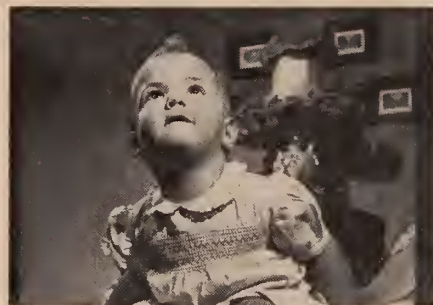
the various shots, such as teeing off, driving down the fairway, and putting into separate sequences. For example, I used footage I had obtained of the professional golfers on the putting green, and then cut in the footage of my friend and myself going through the same action. Thus, in projecting the film we were able to see exactly what our mistakes in stance and follow-through were, using the techniques of the various pros as a guide.

In actually trying to correct our technique, we would run off a section of film, then practice our stance and arm positions and movement in front of a full-length mirror until the action became as nearly perfect as we could make it. By the end of the season, this method of practice had paid off for both of us and our golf scores were down considerably, to the point where we were both playing a pretty creditable game.

*Sam Jessop, New York.*

## A COLLECTION OF FIRSTS

**This is a film which takes years to make, but it's well worth the**



time spent on it. I think that as far as parents are concerned, their most treasured films are those of their children going through the process of growing up. You may have a number of reels of film around which you could edit a film on a collection of "firsts" idea, or if you are new parents, now is the time to start a film on this idea.

Some of the "firsts" which can be included are the baby's first bath given by Mother, the first birthday and/or first birthday party, the first tooth, the first Christmas tree, the first doll, first kitten or puppy and reaction thereto. If you're lucky, you could include the first step taken under the child's own power.

More firsts could be the first day at school, at Sunday school, or at dancing school. Also, there is the first merry-go-round ride, the first picnic, the first visit to the beach, or the first swimming lesson.

In later years, you can record the first formal dress in the case of a daughter, or the first long pants or tuxedo in the case of a son. Include film of the first ride on the first bicycle, the pride of having the first car.

No doubt there will be many other "firsts" which you will want to include in this movie. I'm certain it will take its place among the favorites in your film library.

*Muriel Thomson, Erie, Pa.*

## FOOTBALL

**That season is here again, and along with it, the opportunity of recording your favorite team in action.**

• See IDEAS on Page 409

### HOLLYWOOD MOVIE MAGIC

#### NON SKID FOR TRIPODS

Want to stop tripod-legs from slipping on polished floors? Here's a simple suggestion. Take three squares of wood measuring 2" square by  $\frac{3}{4}$ " thick. In the center of each piece, hollow out a cup-shaped depression, or drill a  $\frac{1}{2}$ " hole for about one third or half the depth of the board. At one end of each piece, drill a smaller hole completely through the board. To these holes tie a length of sturdy twine or clothesline, about a foot long. Connect the opposite ends of the three cords so that you have them in a Y formation, with one of the wooden cups at the outer end of each. Place these on the floor, and place a tripod-leg in each cup. The cords will keep the legs from slipping on the polished floor, and prevent marring the floor, as well. If the cups are made bigger, by using discs six or eight inches in diameter, you will have an excellent set of "snowshoes for the tripod, when shooting in cold weather. If the snow is very soft, replace the cords with broad strips of canvas.

#### HEAD POD—NO HANDS SHOOTING

If you're a fisherman, skier, or devotee of any other sport which calls for active, two-handed participation, leaving only your head free for camera work—then here is an idea to hold and shoot your camera—no hands. The gadget consists simply of a cradle to support the camera, and this in turn is supported by a leather strap around the forehead. The important thing in making this gadget, is to get the cradle and strap lined up, so that your right eye *must* look through the finder. This finder

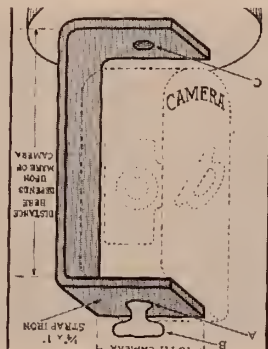
should be of the large frame-type, with no glass.

The camera is switched on and off by a mouth-operated trigger. This consists of a rigid piece attached to the camera and a movable lever arranged to trip the release lever on your camera. In other words, when you press your teeth together, the lever starts the camera; when you open your mouth, the camera stops.

#### UPSIDE DOWN BRACKET

Here is an idea for making a simple gadget for mounting your camera upside down on your tripod in order to shoot reverse action. This gadget can be made easily from a  $\frac{1}{4}$ " x 1" strap-iron obtainable from any hardware store.

First make allowance for the height of your camera, and bend



the iron at right angle, top and bottom as shown. At "A" drill a hole  $\frac{9}{32}$ " in diameter. This takes a  $\frac{1}{4}$ " thumbscrew "B", with a No. 24 thread, which holds the camera in place.

At "C", drill a hole  $\frac{7}{32}$ " in diameter, and tap for a  $\frac{1}{4}$ " No. 24 thread screw. This permits attaching the gadget to tripod or tilt pan head with regular tripod screw.





# FOTO FUN in Las Vegas

*Plenty of fascinating things to shoot in this uninhibited desert playground of the West. The author describes photo conditions in Las Vegas, and provides detailed information so that the filmer can estimate expenses.*

By GEORGE BALL

**I**F you want photo fun in the sun—go to Las Vegas.

It's three hundred miles from Los Angeles on the 66-91 Highway, and you can do it in five or six hours, at a cost of only \$4.50 each way for gas and oil.

Roads are excellent and good time can be made because there is a minimum of curves. Fact is, the roads are so good that most people tend to travel a little too fast. And since there are no speed laws in the state of Nevada—(at least not on the road to Las Vegas) it's a pretty good idea to take it easy.

But watch out for sharp gas-station operators. Most of the independents charge as much as 36c per gallon for ethyl gas and give the motorist a blank stare when he asks to have his windshield cleaned. Best bet is the legitimate service stations who are efficient, courteous and happy to help.

The railroads offer a service to Las Vegas and the return fare is about \$12.00—by air about \$35.00. But it's more fun to go by car, and besides there are plenty of spectacular scenics to film on the way.

Interesting shadow patterns and spectacular clouds form during the early morning hours so it is a good idea to leave Los Angeles about 5:00 a. m.; then too, it's cooler in the morning and much more comfortable.

If you have loaded your camera with color film be sure that it doesn't get too much heat. The rear trunk is the worst location and the glove compartment isn't much better, so park it on the seat away from the sun. Reason for this is that heat breaks down the color dyes in the film and can cause plenty of trouble later on, so make sure the camera is located in the coolest possible place.

There are plenty of interesting things and places to visit in Las Vegas, but it's a good idea first to find a comfortable place to stay.

The motels charge anywhere from \$5 to \$8 per day and most of them are air conditioned—a must in this desert town which warms up to 110°

in the summer months. You will find many to choose from on Highway 91 as you enter the outskirts of Las Vegas.

But we like the hotels better because they don't charge much more. At the "Sahara", for example, the tab for a single room was only \$8 per day, air conditioned, beautifully furnished with the ultimate in service and convenience. The hotel is only three miles from Fremont Street, which is the heart of town.

All the large hotels are concentrated on a strip along Highway 91 and offer spectacular floor shows, food at reasonable prices and a very friendly atmosphere—we found this to be especially so at the "Sahara". They have early morning breakfast specials, and a chuck wagon deal where you can eat all you want for \$1.50 and you can see a top flight floor show with New York headliners for the price of a single drink.

When we checked in at the "Sahara", a cheery voice on the phone called us and asked what kind of drink we would like—all compliments of the house. This sort of thing is designed to break the ice, and keep you happy. Reason: competition is so fierce for the tourist dollar that all the large hotels vie with one another to provide more and more services at the lowest possible cost.





Once settled, the traveler can look around for picture possibilities so that he can record his trip and sigh over it in the cold winter months ahead.

The brilliant sunlight was something which we had to consider when we began shooting in Las Vegas. The light is more actinic and the shadows are deeper and blacker. For this reason it is wise to make sure that the range from light to dark is not too extreme when exposing. Usually this will cause underexposure in the shadows while subject illuminated by the direct rays of the sun may be perfectly exposed. Your meter is your best friend, so use it, and check the exposure carefully.

We talked to a movie newsreel man in Las Vegas and he told us that he had to stop down about  $\frac{1}{2}$  stop more than he normally would when he shot his stuff during the day. Basic reason is the mass of light buildings and objects which bounce the light around so much making it necessary to cut down. He said that his average exposure was F9 at 16 f.p.s. or F8 at 24 frames.

He remarked that high-lights were 'hotter' and that some kind of reflector should be used for close-ups so that the shadows would be more luminous.

We shot color, and black and white, and found that no filter was necessary for the black and white film. Reason for this is that the sky is a very deep blue, and since black and white film (panchromatic) is blue sensitive, it follows that the sky will photograph deep grey or black for a spectacular effect.

With color, the use of a haze filter is necessary at times, but usually the average footage can be exposed in the normal manner, providing that exposure is carefully checked.

Now let's consider *what* to shoot.

Of course, this depends upon what you want to record. Most people photograph the glamorous hotels, and almost everyone makes a short sequence of the gambling halls and saloons on

• See PHOTO FUN on Page 407



# sound effects from THE KITCHEN

*A few simple things found in any kitchen can provide the basis for many sound effects.*

By DENNEY PLUMLEE

IT wasn't long ago that sound for the amateur was just a dream, but today sound is a reality for both the 8mm and 16mm.

Now the problem for the amateur soundman is not only his musical selections but his sound effects. Canned music that he selects from various recordings add much to his film production, but this is just half of the sound job. The sound effects add the reality to a film, while music enhances the film. So it is clear that both are needed for an outstanding picture.

Finding the correct musical selection for a picture involves a great deal of originality but nothing like the skill and ingenuity that is involved when one creates his own sound effects. You may be asking, why create original sound effects when you can buy effective records? This might be answered by asking, why make a movie? There are plenty of fine films for rent. It boils down to creativeness. We like to be original, and the sound effect department offers us a fertile field for our ideas and techniques.

Still another important reason for adding our original sound effects is the great convenience it offers. When dubbing sound to a picture and synchronization is needed, it is much easier to create the effects than to try to match the sound effects from a record to the picture.

These particular effects that need perfect timing are, a splash of water, thunder, walking in the snow, a fight, etc. You may be saying, "All this is very well, but who can afford to buy all the sound effect equipment? It's simple and economical if you have a kitchen! In the average household kitchen there are items to create practically any sound effect you desire.

Let's take the sound effect of someone walking in the snow. First of all we know it will require matched timing — in other words, we have to match the sound exactly to the picture on the screen. As our actor takes each step we have to supply the sound effects to match those steps if the pic-

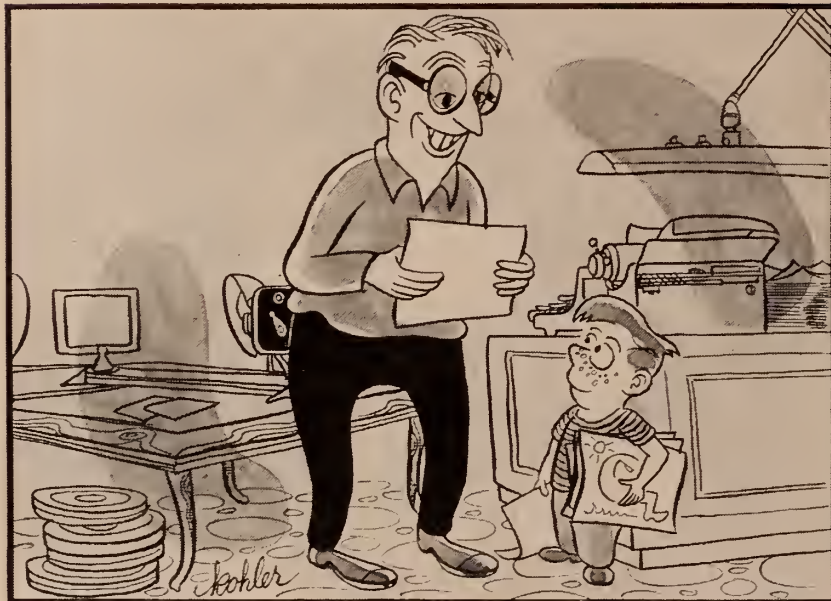
• See SOUND EFFECTS on Page 408





*a talent for*

*Our mad cartoonist-photographer-writer makes a few titles in the face of overwhelming odds. It shouldn't happen to you.*



*Giving my curious youngster his first art assignment, (payable on receipt of the finished drawings and thereby consigning him to a life of artistic illusions and costing me fifty cents above his regular allowance of ten cents weekly), I set about reading the Tittler Instruction Manual.*

FOR years I have secretly envied those capable men who carve a roast without mangling it, put a Windsor knot in their carvats without a second's hesitation and replace faucet washers as though it were child's play. Having consistently failed these tests of native ability, I began to worry, lately, just where my forte lay hidden.

Mistakenly. I voiced this anxiety aloud.

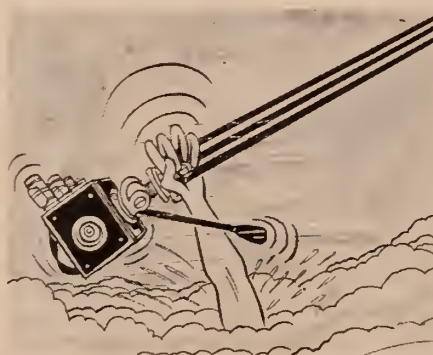
"Why do you persist in clutching these illusions of grandeur and superiority?" demanded my loyal wife. "Let's face it, kid. You got no talent."

With brimming eyes averted, I sauntered off to clean a camera or two. Her faith in me is a thing of beauty and a little more than I can stand at times.

Two weeks later I found my forte. While editing some of our earlier home epics, I happen to notice that a great many of them had no main or end titles. Involved with the problems of shooting the pictures and editing them for the best possible continuity—we had somehow overlooked (as many do) including suitable titles.

Simultaneously, I noted one of my eldest son's watercolor drawings—a

- See TALENT on Page 420



# CONSUMER

By JAMES RANDOLPH

*This report is the first Home Movies Consumer report on a hot splicer. This item is called the "Hollywood" Hot-Splice, manufactured by Schoen Products 15029 S. Figueroa, Gardena, California. Price, \$14.95, available from better camera shops or the manufacturer.*

**C**ONSUMER reports are made to determine whether the equipment will fulfill two needs:

1. Is it worth \$14.95 — from the point of view of actual value? This includes construction, parts used, and general utility.

2. Will the purchase of this unit. (which costs about twice as much as a cold splicer) be worth while in terms of convenience, time saved and fool-proof splices?

At first glance, the Hollywood Hot Splice is a sturdy piece of merchandise, honestly made. It is built on a resilient rubber base and the frame contains two holes which can be used to mount the unit on a board. A rubber cord, 4 feet long is wired into the unit, and this, we felt could be at least 6 feet long. Cord is too short for convenient operation—but this is a minor factor.

Working parts are made of stainless steel, and the scraper is tool-hardened. The heating unit, approved by Underwriters is thermostatically controlled, and lined with asbestos. It heats up in a few minutes and stays at operating temperature, no matter what the humidity.

Best feature of all is that the heating unit provides the maximum bond and fusion between the two film bases.

Splicing is done by the overlap system, and this seems to be the best method both in terms of greater speed and permanent weld.

By contrast, the cold system requires more time, and is immediately affected by atmospheric conditions. On a wet day, cold splicing will cause difficulty and results are not always uniform. The Hot Splice works faster, and there is never any doubt about the permanency of the bond.

After the unit is plugged in, and the unit heated for a few minutes the splicer is ready to go to work.

Film to be spliced is inserted into the plate, where it is accurately positioned by precise sprocket tabs. Plate 1 is pushed down, and when this is done the film is accurately cut by Plate 2 which is swung down.

After the trimming operation Plate 2 is pushed up, and the film to be spliced is inserted between Plate 2 and 3. At this point, film on the left is accurately trimmed, and film on the



# REPORT

## HOLLYWOOD HOT-SPLICER

right is in position, ready to be trimmed.

The scraper is swung over, and with a few short strokes the emulsion is scraped off the protruding film on the left. When this is done, film scraps are blown away, leaving the clear base showing.

A thin coat of cement is applied to the scraped surface. Then Plate 2 and 3 holding the film to be spliced is brought down to the base of the splicer. This trims the film on the right immediately and brings it into contact with the scraped surface and cement.

At this point both portions of film

• See **CONSUMER** on Page 422



*A few simple steps makes for speedy and efficient splicing with an excellent titler which uses heat for bonding.*

**R**HYTHM is part and parcel of our daily lives, and it must be applied to all our activities.

There is rhythm in nature, in the rivers and oceans.

And there is rhythm in good movies.

The flow of a story, (no matter whether it is a documentary or a drama) is governed by the tempo and the timing produced by the cameraman in the camera. Even the rough 'takes' must have some sort of tempo to begin with, so that they can be tightened up on the editing table.

The basic requirement of any story is that it holds the interest of the listener or the viewer. And to attain interest, a story must have conflict upon conflict finally resolving into a logical solution.

Any professional motion picture proves our point.

Next time you see a movie, examine carefully the rhythm and flow of the

cuts must necessarily be longer than shots made closeup where the eye immediately perceives the details. To prove this to yourself, take one of the popular picture magazines and note how much longer you will look at an interesting long range scenic photo than a closeup photo of a person or subject.

Obviously, a motion picture composed of nothing but long shots, all of equal footage, would be dull indeed, and if you shoot your scenic vacation or travel film in this way, a very mediocre picture will result. Therefore, before one can do much about cutting for tempo, he must have the material to do it with—footage made with the camera at varying distances; in other words, with the subject filmed in sequences of long, medium and closeup shots.

With several shots of the same scene or action made from different camera positions or angles and carefully edit-

*you can get rhythm in*

# EDITING

By A. M. DOBIAS

story achieved by the rapid sequence of "cuts". Note how the editor has moved from long shots to medium shots to close ups in the various sequences — how he has underscored important detail with close-ups which fill the screen; after the establishing long shot, to set the locale or the mood, and note how the ensuing action is depicted, with the camera just as close to the players as possible.

You will probably observe, too, how the picture is broken up into a large number of short "takes," each a stepping stone to the scene that follows. By this time the mechanical means employed to keep the action growing in interest will be obvious. The quickening pace established in each sequence, by the studious altering of length of each cut, is what gives the timing to the action that builds and holds your interest.

A general rule that may be applied, as to length of a scene or "cut," is to make it run on the screen only as long as necessary to enable comprehending the action. Generally speaking, long shots of scenic subjects require more time for the eye to rove and absorb the points of interest. Such

ed, the result is a sequence equalling in length one long shot of the same subject, but the individual length of each cut would be brief—just long enough to identify its place in the continuity. If a cut fails to follow the action to the last step, the mind's eye will carry over the impression so that ensuing scenes will join together smoothly.

It is with the story film or photoplay that the element of tempo is vitally important. Where tempo is employed chiefly to build and retain interest in the scenic or documentary film, it is the key to motivating the story as a whole in the photoplay.

Editing isn't a technique to be displayed alone in the post-filming procedure at the cutting and splicing board; it has its beginning in the planning of the picture and later as it is being filmed. Unless the picture is photographed with an eye to its eventual editing, the editing of it cannot be successful as measured by picture standards of today. It is essential therefore that specific actions and sequences be planned so that they may

• See **EDITING** on Page 426



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3 or more.....\$2.25 ea.

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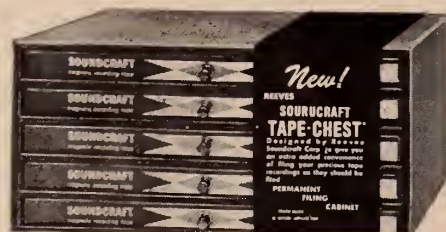
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# NEW LOOK

## for your editor

HAVE you ever sat in front of your editor with hundreds of feet of wonderful vacation film, and wondered what would happen to the hodge-podge of stuff on the table?

It has happened to me so often that I have determined to make the job of editing as simple and fool-proof as possible so that I could concentrate on continuity.

Not so long ago I sat dejectedly in front of my editors having just returned from an exciting vacation with about 1000 feet of 8mm Kodachrome.

Before me were piles of little plastic reels, titles, film strips and scenes in a mad jumble and what a job to get that into order! But here, at the editing table, is where film history is, or is not being made, and here is where the mad mix-up goes in—and the smooth movie comes out . . . if you have the proper tools to use.

Why then I wondered, with the editor being one of the most important tools the amateur possesses, are there such few refinements and improvements built into it? Well, your guess is as good as mine and the best thing to do is to go ahead and modify the editor yourself, to give it that "professional" look to make it an all-around accessory.

If you own the kind I have, the first thing to do is to send it back to the factory and have the rewinds exchanged for De Luxe ones. These have a brake-button built in and it proves to be a very desirable feature when films are rewound at high speed and starts spilling off the reel when a sudden stop is made.

Next step is the right cement bottle. Cementing should be a one-hand operation and therefore the bottle must be held tightly on the editing base. The usual round bottle of cement like Ansco, Craig, Kent, etc. fits the hole, but will turn when the cap is unscrewed. To overcome this is very easy, indeed. Merely get yourself a roll of "Mystik-Tape" from any hardware store—it must be of 3/4 inch width, no wider—and put one turn of tape around the bottle, as seen in Fig. 4.

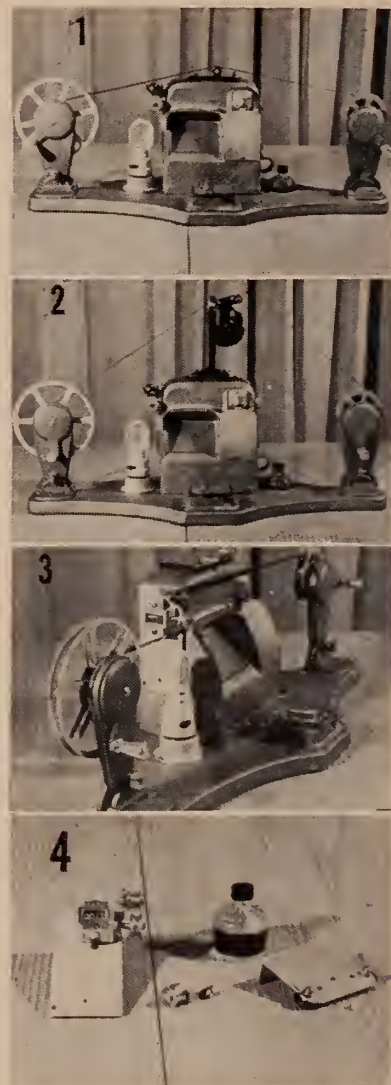
Usually this will suffice but if the

By H. H. REECH

diameter of the bottle is smaller, two turns will be required. Push the bottle back into the base and it will be seated so firmly that you can unscrew the cap with the right hand alone without having to hold the bottle.

Location of the pilot light will be our next step. It is much easier to edit and watch your films in semi- or complete darkness, but a light is usually required for making a splice; a pilot light mounted on your editor is worth its weight in gold, since groping for the switch of your table or floor lamp

• See NEW LOOK on Page 423





# CINE COLLEGE

This corner is devoted to beginners only. Future articles will be reproduced here every month especially for those who are new to the art of making movies.

## FIRST OF A SERIES By E. A. MECCA

**Y**OUR camer does not "make" a moving picture; it merely provides the means with which you record your ideas on a strip of film in the manner you interpret a given scene or event. That which you record on that strip of film serves more or less as a means of communication between what you say and what you want your audience to see. Through constant use and practice, with the grasp of a few photographic fundamentals you will subconsciously develop "style" much in the same manner as an author develops style in his writing.

The camera provides a form of creation, for the well thought out film is built scene upon scene, idea upon idea and the fulfillment of that idea to a complete and satisfying ending. No one can teach you to make a moving

picture; they can give you only the fundamentals, some tricks, a few ideas, and the benefit of their long experience that will enable you to give your films a vivid impact in a story telling form. Regardless of whether you are shooting a simple little box with a fixed focused lens or a super-duper sixteen, you and you alone are the master of your creation.

No matter how well built, how elaborate, or how complete with accessories, your camera has no brain. It cannot think. It cannot adjust its diaphragm to light factors. It cannot look about itself and select its subject nor choose the correct focus. You are its brain. You must do the thinking, for no camera is any better than the man behind it.

Obviously, since you are the brains behind the camera, you should know

a few fundamental principals about your camera and how it works. Actually, moving pictures do not move. The image on the individual frame of the strip of film is as stationary as though taken with an ordinary still camera. What you see is an *illusion* of movement. Were you to gaze intently at a subject then close your eyes suddenly, for split second the image would be retained in the retina of your eyes. On the screen you are actually viewing a series of still shots with a slightly different position of the image in each frame. As the film moves down to its succeeding frame, a shutter blanks out the movement of the film, then as the film comes to the next frame, the shaft of light beams through the shutter opening to reveal the image in a slightly different position. The film comes to a complete stop as the light is allowed to throw the picture on the screen. Meanwhile the retina of the eye retains the image during the interval of darkness.

The camera does the same thing in reverse. Rather than projecting an image, it is recording it. The camera shutter is a round disk with three eighths cut out in a pie shaped wedge. It spins like a flywheel, its speed governed by the number of frame per second you are shooting at the time. Just

• See CINE COLLEGE on Page 425

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# SHOPPING

**TURRET CAMERA**—Here's one of the most original ideas we have seen for a long time. Borrowed from the motion-picture turret used on many motion picture cameras, this still camera can be used in the same way, with three lenses instantly available. The addition of the rifle stock to support the whole unit is an excellent idea—somewhat reminiscent of the old Leica and Zeiss gun stocks available before the last war. Readers might examine the illustration and then make their own gun stock for use with personal movie cameras.

The unit consists of the turret, a hand grip with a trigger for shutter release and a rifle butt which can be attached in place of the hand grip. For more information write Director Products Corp., 570 Fifth Ave., New York 16, New York. Price not given.



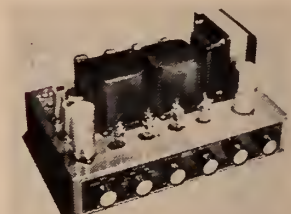
**STOP-MOTION OF MOVIE CAMERAS**—If you've been eating your heart out wishing for a ready-made stop motion device—here's the answer. The Samenco Movie Control, (Model MC-3) is now available for any camera, from Sample Engineering Co., 17 N. Jefferson Street, Danville, Illinois. No price is quoted. The mechanism controls the shutter of a spring-driven movie camera for making time-lapse sequences, and exposes single frames at intervals which are adjustable from 1 1/4 seconds to 16 minutes. It allows also the manual control of exposure of single frames and the camera can be controlled from a remote point—of either single frame or normal run. The control box, which is part of the unit measures 8"x10"x8 with motor driven timer, switches, relays and fuses. Included is a solenoid for tripping the camera shutter, with a universal mounting for various cameras. This equipment can be used to photograph and study the growth of plants, opening of flowers, hatching of eggs or other slow, natural phenomena. (See illustration).



**SELF-CONTAINED BINAURAL AMPLIFIER**—First binaural amplifier to be made available complete with self-contained power supply, preamps and controls has been announced by Bell Sound Systems, Inc., Columbus, Ohio. It is the 3-D model and includes three dual sets of inputs. Dual flat inputs for radio and tape, and a pair of dual inputs for phonograph records are provided. The two sets of phono inputs provide for use of either high or low magnetic pickups, and are equalized specifically for all existing binaural records.

The unit may be used for monaural reproduction of conventional broadcasts, records or tapes through one or both channels. In addition to a three-station input selector, the unit has a six-position function switch to select binaural, monaural, or reverse binaural either with or without loudness control. A balance control permits the operator to compensate for differences between loudspeakers, pickups and listening areas in order to restore the original binaural balance. Boost and attenuation are incorporated into the design of the bass and treble controls. A master gain control is used.

Also included in the features are a removable etched dial plate with extension shafts, three 110 volt AC convenience outlets, a socket for remote pilot light, separate level control on rear of chassis for audio input and two magnetic phono inputs for either high or low cartridges and special dual output jacks for tape recorders.



**BROWNIE MOVIE CAMERA WITH AN F. 1.9 LENS**—A new model of Kodak's most popular movie maker—the Brownie Movie Camera—featuring an extra-fast f. 1.9 lens, has just been announced by the Eastman Kodak Company. Listing for only \$49.50, the new camera is the only movie camera with an f. 1.9 lens to ever be offered at such a low price.

The new lens—a Kodak Cine Ektanon—is fully Lumenized and will greatly extend the picture-taking capabilities of the Brownie Movie Camera. With the new lens, home movie makers should be able to get many more shots when lighting conditions are such that slower lenses will not perform satisfactorily, or when picturing such specialized subjects as indoor ice follies, well-illuminated amateur dramatic presentations, etc.

The new lens, like the standard f. 2.7 lens offered on the first Brownie Movie Camera (which, incidentally, will continue to be available) is pre-focused so that Brownie simplicity and picture-taking ease are carried over to general movie making. An adjustable lens diaphragm dial enables picture takers to choose any lens opening desired from f. 1.9 to f. 16.

With the exception of the new lens, the new model of the Brownie Movie Camera is identical in all respects with the f. 2.7 standard model.

The Brownie Movie Camera with f. 1.9 lens will be available in all parts of the country through Kodak dealers starting with deliveries in September.





## PHOTO FUN

• Continued from Page 401

Fremont Street, the heart of Las Vegas.

We tried it ourselves and found that early evening was the best time to photograph the neon signs and the dazzling interiors. Best time is shortly after sunset because detail is still there and a basic exposure of 16 frames at F8 is fine for black and white or 16 frames at F2.8 for color.\*

While we were walking down Fremont street we met another amateur with a Kodak camera who was shooting the electric signs with color. Only trouble with him was that he had a yellow filter on the lens—but we talked him out of it. He explained that his wife had borrowed the camera and somewhere along the line the yellow filter had been added. We told him that the filter was fine for black and white in order to get a dark sky, but that the use of a yellow filter with color film would be disastrous.

Some of the amusement palaces are brilliantly lit with fluorescent light and provide plenty of picture possibilities. An exposure of 16 frames at F5.6 is ample for black and white, with the lens opened up to F1.9 at 16 frames for color.\* This will vary according to the amount of light reflected, but the filmer can use his own judgment and be pretty certain of getting something.

After a record of the town has been made, there are many more exciting subjects to film.

Lake Meade, for example, is noted for its scenic beauty and warm water is open all year around for boating enthusiasts and fishermen. It is located only 25 miles from Las Vegas, and this man-made body of water is formed by the mighty Hoover Dam which connects Nevada and Arizona through U. S. Highways 93 and 466. The peaceful lake is the home of hundreds of boats, such as the "Sahara Queen", (see illustration) which cruises down the brilliantly colored canyon. (You can rent anything from an outboard to a 38' cruiser).

Lake Meade, incidentally has no closed fishing season, and the limit is 10 bass each day — so if you care for fishing it might be an idea to combine a fishing expedition with a movie expedition, all at the same time.

While you are in the neighborhood, go see Hoover Dam. It is located thirty miles from Las Vegas and the structure is open to visitors every day of the year with conducted tours and movies. But don't go down there if you want to take pictures inside the dam. Pictures of any kind are not allowed *inside*. Take all you want outside.

The desert surrounding the city is a scenic paradise with a riot of color

almost any time of the day. Bridle paths and dude ranches are scattered within reasonable distance of Las Vegas, and there are plenty of opportunities for spectacular shots. The desert is especially interesting in the winter with a myriad of flowers and blooms.

If you like skiing go to Mount Charleston—about 30 minutes from Las Vegas. Roads are cleared all the way and there is plenty of skiing from November to March, each year.

But let's get back to town and see what else we can shoot.

If you want to feel the essence and the real character of the old West, go down Highway 91 about a half mile from the Sahara and visit the Frontier Village. It is a live, pulsating recreation of an early Western settlement, and the museums contain many vivid momentos of the days when hardy pioneers crossed the country in covered wagons.

Most of the buildings are authentic, and date back 100 years, and they have been moved into the village intact. Others are replicas of structures erected in the days when right and wrong were determined by the draw of a six shooter.

The village contains an authentic Joss House, reputed to be the oldest in the United States. It was built in the 1860's at Elka, Nevada, where 10,000 Chinese were employed at one time to lay railway tracks when the West was being developed.

On one side we saw an ancient ore train, and nearby a unique cog-wheel engine which conquered the 45 degree grades on the old Pioche-Pacific Railroad.

All this is waiting to be filmed. But we have a suggestion for those visitors who will be in Las Vegas shortly.

It might be an idea to photograph the Village in the early morning, at noon, at dusk and at night. This way, the filmer can make a unique record of this historic-laden spot and obtain footage which is off the beaten path in both subject and treatment.

Seems to us that the mood of a place cannot be adequately recorded on film. (or in any other medium for that matter) unless the subject is shot at various times of day. What seems like a dull uninspiring shot at noon may be a spectacular night shot when darkness falls.

Try it and see.

Now to sum up our photo trip to Las Vegas—here are a few things to remember.

1. *Check exposure carefully*, and watch the shadows. Don't use a filter with black and white film, but do cut down exposure about one half stop with both color and black and white.

• See Next Page

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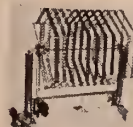
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## PHOTO FUN

• Continued from Page 407

2. Store camera and film in a cool place.

3. Never leave camera equipment in your car because some of the sudden desert storms will work grit into the camera and make trouble later on.

4. Find a good place to stay, and if possible, make reservations a week before arrival — Las Vegas is crowded and sometimes accommodation is limited.

5. Shoot Fremont Street in early evening and be prepared for a wonderful night effect with plenty of detail.

6. When confronted with any photo problems see one of the three camera shops in town, (their exact locations are listed in the telephone book) or else check with the Chamber of Commerce. Their photographer would be happy to help you out.

As we left this fantastic playground we couldn't help wondering about that old chestnut which says: "All work and no play makes Jack a dull boy". Seemed to us that this one could be paraphrased a little to read—"All play and no work makes jack." That's the way it goes in Las Vegas.

And speaking of jack, someone observed that the fabulous hotels are sometimes called. "The houses that black-jack built."

But in spite of the black-jack and roulette, there's plenty of movie material just waiting to be taken.

Try it and see!

EXPOSURES at Las Vegas, Nevada:

Street Signs: (only at night)

With Kodak Super XX, (ASA) F8

With Ansco Triple S Pan .....F8

With Kin-O-Lux .....F11

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Street Signs:

Kodachrome .....F3.5

Kodak Super XX .....F8

Ansco Triple S Pan .....F8

Kin-O-Lux .....F11

Interiors, from street: (at night)

Kodak Super XX .....F5.6

Ansco Triple S Pan .....F5.6

Kin-O-Lux .....F8

Kodachrome .....F1.9

## SOUND EFFECTS

• Continued from Page 401

ture and sound is to be believable. This job would be almost impossible to match by using an effects record.

Now, how do we achieve the sound of snow being crunched on with boots? It's simple, just one box of corn starch. By slightly squeezing the box you will hear the sound of the powdery snow being walked on. This effect is so natural that you too will think the picture

and track were shot at the same time.

A low key lighting scene can always be enhanced by the mysterious roll of thunder, and thunder is as close as your wooden kitchen table. By pulling the table along the floor, a fairly good reproduction can be achieved. But for a better effect a piece of poster board (found at any art supply store) is ideal. Hold the poster board at the top and don't permit the bottom to touch the floor. A little practice of giving a twist to the hand will reveal many tones and types of thunder that are at your very finger tips.

If a sharper and louder type of thunder is needed you will have to purchase some sheet metal for this particular job.

The depth of tone is related to the thickness of the metal sheet.

If you need the sound of someone walking through leaves or a forest, all you need is a household broom. By slightly twisting the straws in the broom your scene will be complete and lifelike.

If your actor is breaking down a door in your movie, the best and most economical way to create the sound is



by crushing a berry box.

The berry box is versatile! By slowly crushing the box, the sound of a falling tree can be created. The box can also create the sound of a creaking bush.

If you are adding sound to a fire scene, all that is needed is a piece of cellophane. By crinkling the cellophane the crackle and pop of a fire is produced. The sound of a large crash or explosion can be created by louder volume and by using the cellophane or aluminum foil.

A glass of water, a straw, and a little air blown through the straw makes the listener think he is near a bubbling brook.

If you are adding sound to a Western, then the sound of a horse galloping is a much needed item. You can create the sound of a horse galloping, in your kitchen. Now don't get nervous, you don't have to have a horse, just two paper cups and a box of corn meal or gravel will do the trick. A little practice to get the rhythm beat of a gallop or trot might be needed.

If you are one for murder mysteries,



you will probably need the sound of someone being stabbed. A head of firm cabbage and a knife will do the trick. Just stab the cabbage, and you will have your audience scream with horror.

Cabbage is another versatile item. By hitting the cabbage with your fist a good fight sound effect is created.

A realistic avalanche sound track can be created by stacking wooden boxes on top of each other and suddenly causing them to fall.

A bottle of soda pop is all you need for a rain sound. Just shake the bottle and listen to it rain.

The sound track is fifty per cent of a picture and it is equally as much fun or more to see your picture start to live and breathe by adding the sound track. So if you are a serious movie maker, you should enhance your films by sound. The suggested sounds in the article are just a few of the many possibilities for sound effects you can find in your own studio—the kitchen.

## IDEAS

• Continued from Page 399

In shooting a football game, there are many things to be taken into consideration in your planning. First of all, presuming you have a season ticket and know exactly where your seat will be located, it would be a good idea to take a trip to the stadium in advance and measure distances from various points on the field to your seat. If it is possible, get permission from the coach or other authority of your favorite team to shoot from the side-lines. Often this can be obtained if you will agree to provide a print of your film for the team's study. At any rate, it will save you a lot of grief if you know approximate distances ahead of time. Remember to take along your exposure meter, too, in case the weather turns bad, as it so often does during a game, so that you can check the intensity of light.

You will need a telephoto lens in order to film close-ups of individual players or a section of the action occurring during a play. It will also be helpful if you have a wide angle lens in order to secure shot of the complete line-up of players.

At the beginning of the season, you might try to get permission to shoot some film on the team's press day. On this day, members of the press are invited to the playing field to shoot pictures of the team and the individual players in action. They photograph the players in close-ups and file them away for use during the season. The coach of your favorite team will no doubt give you permission to be present if you agree to keep out of the

regular press photographers' way. Thus, you could gain some valuable close-ups for use in editing your final film.

In order to have a good football film you needn't film the whole game play-by-play, but to shoot as much footage as you can so that you may, in the final editing, include most of the highlights of the game. Get shots that will give varied interest to the movie. Instead of focusing on the players constantly, pick up the football as it soars through the air on a long forward pass or between the goal posts on a kick for the extra point.

Since football is a spectator sport, don't forget to include sequences of the spectators themselves as they react to a tense moment in the game. You can also portray some of the color of the game by filming close-ups or medium shots of a player gulping down a drink of water from the bucket during time-out, and by filming a disconsolate player as he approaches the bench after being pulled out of the game for a minor injury or some other reason.

Shoot some of the half-time activities, giving special emphasis to the drum majors, majorettes, and the colorful yell leaders. They, too, are a part of the fabulous sport called "football."

—Rene Morissette, Montreal, Canada.

## AUTUMN ANNUAL

**Autumn is more than a time of year, it is a state of mind. More especially it is a time for little boys. They play football, get runny noses, and in their own inscrutable manner, watch the mysteries of nature take place.**

Since I have a 10 year old son, I wanted to try to capture the feeling of autumn and children on film. Because of the intense colors which mother nature supplies during the autumn months, a film such as this is a color film, so I shot my film on color.

While my story is most strictly a story of the season, the changes in the land, the change which comes over the animals and the people, I tried to tell these things through the eyes of a ten year old child. I tried to show him awakening to the changes which were taking place about him.

I began by taking my son to the country. The countryside was rich with vibrant color. The leaves were golden, the grass was losing its rich green. The fields were filled with corn, hay and the silos were full for the winter. I let him explore these things. I filmed both nature and his reaction to nature. I let him show me things and I tried to be both parent and cameraman.

• See IDEAS on Page 417

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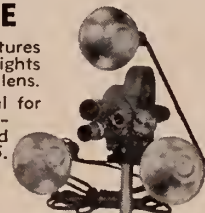
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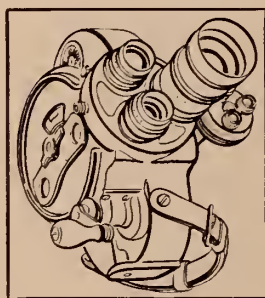
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OCTOBER 1953

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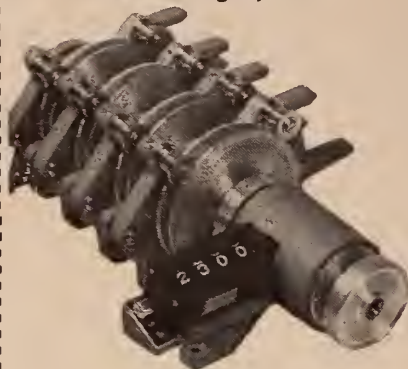


EVERY ALLEY HAS A STORY—See Page 414

ROTHSCHILD PHOTO By BILL HAR



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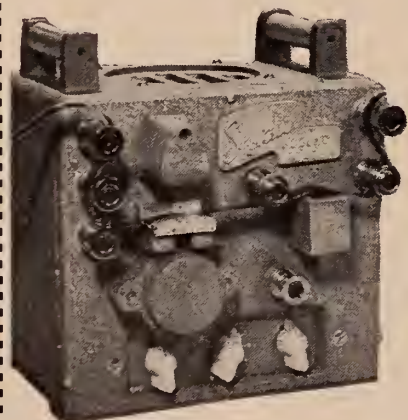
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# 16mm. PROGRAM FILMS

*in review*

## THE OLD AMERICAN BARN DANCE

Previewed, September, 1953.

**ENTERTAINMENT.** Sound, 28 min., b&w. Apply. Produced by Kling Productions.

**Users:** General audiences interested in western musical entertainment.

**Content:** Presents various musical selections in western style, including a square dance. The introduction shows a square dance in progress. At its conclusion, the master of ceremonies, Bill Bailey, announces the musical numbers, including a quartet of three guitars and a contrabass, Kenny Roberts singing and playing a guitar and harmonica, a vocal trio called the Candy Mountain Girls, a comedian named Cousin Alvin, Johnny Bond singing and playing a guitar, a cowbird vocalist named Patsy Montana, a harmonica novelty tune by Salty Holmes, a hymn by the quartet, an encore by Johnny Bond, and part of another square dance.

**Comment:** This film was evidently produced for TV, using the TV format of introduction and holding credits for the program's conclusion.

**Distributor:** Film Studios of Chicago, 135 S. La Salle, Chicago 3.

## OPERATION BLUE JAY

**SPONSORED.** Sound, 28 min., b&w. Loan. Produced by the U. S. Army Signal Corps.

**Content:** Demonstrates American ingenuity and determination in defying nature to build a giant air base; until recently Blue Jay has been a highly classified military operation. The story takes place at Thule on the northwest coast of Greenland, a tiny spot on top of the world where gales blow 150 miles per hour and temperatures drop to 50 degrees below. Here the Armed Forces and industry teamed up to build a giant air base with the permission of the Danish Government.

**Distributor:** Commanding General, First Army, Governors Island, New York 4.

## THE PHOTOGRAPHER

**EDUCATIONAL.** Sound, 26 min., b&w. Sale.

**Content:** Explains and illustrates the principles of picture composition and photographic artistry. Explanations are given by Edward Weston, a leading American photographer.

**Distributor:** United World Films, Inc., 1445 Park Ave., New York 29.

## LIFTING AS WE CLIMB

Previewed, September, 1953.

**EDUCATIONAL.** Sound, 14 min., b&w. Apply. Produced by Artisan Productions for the National Association of Colored Women.

**Users:** Member clubs of the National Association of Colored Women, adult social studies, civic and church groups, and general audiences.

**Content:** Deals with the purposes and historical background of the National Association of Colored Women, emphasizing the annual national meeting held in Los Angeles in 1952. Introductory sequences show the women coming into Los Angeles from all parts of the country, pointing out these delegates are club leaders representing the 15 million Negroes in the U. S. The Association was formed in 1896 with headquarters in Washington, D. C. Its purposes are to teach the world that their aims and interests are far the good of their people, including improved conditions and education for their children, equality, fair employment, and education of the people as a whole in housing, health, and citizenship. Some of their actual progress in these aims are depicted, and narration notes they have set up several scholarship loan funds. Parts of the Los Angeles meeting are shown, such as the pledge of allegiance, hymn singing, the lighting of candles for club members who have died, reports of various club's progress, improvement plans, election of a new president, and a concluding banquet.

**Comment:** Although this film is a documentary report of the National Association of Colored Women's activities, it should be of educational interest to civic and general audiences in revealing the long-standing efforts of the Negro women to improve the lot of their own people themselves.

**Distributor:** Artisan Productions, Box 1827, Hollywood 28, Calif.

## ANCIENT MESOPOTAMIA

Previewed, September, 1953.

**EDUCATIONAL.** Sound, 1 reel, b&w. Rental,

sale. Collaborator: Richard A. Parker, Ph.D., Wilbour Professor of Egyptology, Brown University.

**Users:** Junior high and highschool history, travel clubs, and background material for biblical study.

**Content:** Traces the major conquests of ancient Mesopotamia, pointing out contributions made by the successive victors. On a map, the "fertile crescent" of ancient Mesopotamia between the Tigris and Euphrates Rivers is located, noting that its modern name is Iraq. Irrigation systems are demonstrated, as narration explains some of the canals and ditches have been used for 5,000 years. Buried cities of the Sumerians dated 3500 B.C. are shown. Statues illustrate their wearing of skirts, shaved faces and heads, and big eyes and lips. They contributed the wheel, arch, dried bricks, and a system of writing. The Sumerians were conquered by the Semites in 2300 B.C. These people with long hair and long beards were united with the Sumerians by Hammurabi in 1750 B.C., an other contribution was a system of laws. In 1400 B.C. the nomad Assyrians took over the country, the first people to use the horse in warfare. Their culture was military and hunting. In 570 B.C. the Chaldeans took over and a reconstructed modern of the Hanging Gardens of Babylon is shown. Then rapidly historically-speaking, the country was taken by various peoples, including the Persians, Greeks, and Romans; each taking the contributions of the other. As narration points out the various races and contributions, relics, reconstructed models, and still photographs of ruins are demonstrated.

**Comment:** An excellent film for review. The concept of time may be difficult to grasp as an introductory study. The material is well organized and emphasizes the various contributions.

**Distributor:** Coronet Films, 65 E. South Water St., Chicago 1.

## DEER LIVE WITH DANGER

**EDUCATIONAL.** Sound, 11 min., color. Rental, sale. Film guide available. Produced by Les Blacklock.

**Content:** Deals with the relationship between deer hunting and the effective conservation of the deer species. The first part of the film shows typical animal and bird activity in the north woods near the end of summer and during the coming of winter. The deer's extraordinary alertness is demonstrated. One sequence shows the pursuit and capture of a deer by a timber wolf. The following sequence points out the destruction of vegetation when the deer population grows too large. Glimpses of deer carcasses lying in snow emphasize that multiple deaths by starvation are the inevitable result of a large deer population, besides the ruined forest. The hunter is called a predator, like the wolf, who helps keep the deer population in check, preserving a balance of nature. Slated for middle grades and junior high levels.

**Distributor:** Encyclopaedia Britannica Films, 1150 Wilmet Ave., Wilmette, Ill.

## NON-THEATRICAL 16mm PRODUCERS

News of your activities are of vital interest to all readers of the "Professional Cine Photographer" section. Releases covering current productions are welcome by this column, will be reproduced on these pages. Please limit information to one page and include a description of the name of the film, subject covered, black and white or color, length, name of sponsor or advertiser. "Professional Cine Photographer" is interested in all commercial film activity in the United States, Canada, South America, Europe and Asia.



# COLOR TEMPERATURE

By LEONARD CLAIMONT



*At left, the author takes a color reading with a new low-priced Harrison color attachment. This unit is made to fit both the Weston and the G. E. Meter. (Price approximately \$19 to \$25).*



*At right, Due to the high altitude and atmospheric conditions at Crater Lake, Oregon, the color temperature was recorded at 6500 °Kelvin. This called for a Harrison C 5 filter in order to correct the light to suit Commercial Kodachrome which was being used in the camera.*

COLOR temperature is no mystery, but then on the other hand it isn't a problem to slough off as something unimportant. On the contrary, it is *very* important in good color photography.

The term "color temperature" will undoubtedly imbue some readers with the feeling that we are dealing with some high-faluting subject in the realm of physics. While the scientist describes color temperature of a given source as "the temperature to which a radiant body must be raised to radiate the same spectral distribution of light", the practical-minded cameraman speaks of it as "the red, or the blue, of the light source". Color as a science has a rather complex structure, but is not necessary for the working cameraman to delve into this complexity to turn out a saleable product. He is better off not even to listen to such words as "millimicrons", "Angstrom units", "Mireds" and other tongue twisters, but learn the mean-

ing of *Color Temperature* and how to cope with it. Deeper understanding and appreciation of color can come only with close association and keen observation. It is not as difficult to understand as it may seem, and the effort pays big dividends in the final results.

Speaking of the importance of color temperature, Robert Surtees, Academy Award winning Hollywood cameraman, once said:

"Don't believe anyone who tells you that you can shoot color as easily as black-and-white. It won't take more than a few shots to convince you how wrong that statement is. There is a technical term called 'color temperature', and you'll learn about it the day you view your first results. Of course, you get one break. It takes two days to get the film back from the processing plant, so you are sure of a couple more days' pay before you get thrown off the job."

Then, what is *color temperature*?

British physicist Lord Kelvin standardized the evaluation of the whiteness of light by a special scale of "temperature", now referred to as *degrees Kelvin* (°K).

There is a delicate shift in color at different hours of the day, a change so gradual that the human eye is unaware of it. Also, most artificial light sources have a color quality of their own and, although certain similar colors may appear exactly the same under artificial light, this again is only the result of the ability of the eye to adjust itself. However, all color films are scientifically made so as to faithfully reproduce the colors and hues of the original subject at a pre-determined and fixed color quality of light.

The method of defining color quality in a specific light source is to measure the color temperature of that source with the use of a *color temperature meter*. If it shows that the color balance of the light needs correcting,

• See COLOR on Page 421



# "PAUL COATES---CONFIDENTIAL"

*Story of a new 30 minute TV show, produced by a well known Hollywood columnist. The unique films used in combination with live material makes this an outstanding effort, and points the way for new uses of film on TV.*

By HENRY PROVISOR



Left, Paul Coates interviewing a habitue of Los Angeles' notorious Skid Row. Subject is masked to prevent identification.

"Paul Coates—Well, Medium and Rare" is a popular column appearing daily in the Los Angeles tabloid, "The Mirror" (circulation, 250,000).

Coates confines himself mostly to the saloon beat and covers night life generally in Los Angeles and Hollywood. And once in a while he does an expose of vice and crime in the city.

Crisply written with touches of wry humor, Coates' column has a wide audience, ranging from the ordinary newspaper reader to those in the writing business who admire his shrewd portraits and vignettes of the characters and screwballs who make up the Hollywood scene. Some say that his profiles are every bit as effective as the famed "New Yorker" pieces which extend from 5,000 to 20,000 words in length. But Coates, at times, can achieve the same effect to pin down his subjects with a single column.

He has a natural sympathy and a cheerful understanding of the life in Hollywood, and he accepts it. But in accepting this kind of living, his reactions so color the actions and antics of the screwy, unheroic, bewildered characters that it is a sheer delight to read what he has to say. He records the rise and fall and the subsequent floundering of gangsters, actors, agents, party gals and

play boys, and through it all manages to transmit a note of mildly interested detachment. His column is a lighthearted exploration of life in the movie capital, coupled with a satanic wit. Usually his stuff is junny, sad, and sometimes thoughtful — but mostly it is sardonic.

One notable example is the story of a Texas millionaire who spent more than \$40,000 in one night, when he threw a party in Hollywood recently. Coates merely reported the facts, but his story turned out to be all things to all men. When the piece was printed the Texan looked a little silly to some, normally Texan to others, in spite of the fact that the column contained nothing which could be called objectionable. It was simply the general effect that did the trick.

"The guy hasn't spoken to me since", said Coates.

But he is at his best when he is doing his crime stories. He pulls no punches, but is scrupulously fair. Recently he did a series on the Gardena (California) gambling parlors and pointed out that some of the gamblers who ran these places had prison records, but at the same time contributed heavily to the educational system of the town and observed the law. He asserted that the

gambling hells in Gardena were unique because the operators had no interest in the card games, merely renting out chairs and tables at so much per hour. But he concluded with the observation that many housewives gambled with rent money and often neglected husband and children with the sad result that gambling was a very bad thing—for them.

TWO weeks ago Paul Coates began a live, half-hour TV show, "Paul Coates—Confidential" based on his crime stories which included film clips shot at the locale of each one. He employs actual people who are affected by the stories and presents them to the TV viewers to underline his reports.

An owner-operator of a Gardena poker parlor appeared on his last show, and also a woman who's husband had lost a great deal of money. This way, the viewer gets both sides and can make up his mind about the



merits or demerits of legalized gambling.

But the program is unique for other reasons.

Owned jointly by Paul Coates and Milton Scott — rank amateurs in the jungle of television, they are nevertheless making a real dent in the never-never land of program ratings, audience reaction and other gimmicks, dear to the hearts of the no-talent advertising hucksters who do not know the first thing about show business. The program is unique because it is well written by an experienced newsman with a good dramatic sense, and not ground out by a television writer who caters to account executives, who in turn care nothing about the entertainment values of the endless cliches they foist on a tired TV audience.

And the remarkable thing about "Paul Coates-Confidential" is that it is produced entirely by these amateurs who are nevertheless very talented men.

Take Jim Peck, for instance, who is assistant News Editor of the "Mirror", but certainly not one with a vast experience in TV. He directs the show and does an excellent job. Or else consider Bill Cartwright, the cameraman who shoots all the film used on the show.

Cartwright is an assistant director with KNXT-CBS Television in Hollywood and does the Coates show on the side. But he makes excellent films which play a large part in the ultimate success of the final package.

He uses one camera — a Bell and Howell 70DL with an F 1.4 Ivtal, T.H.C. lens, and most of the time uses only the existing light. Film stock is Background X for the Gardena films, (his rating, 50 A.S.A. Tungsten).

We saw the shots which he made for the Gardena story and were very impressed with his vast originality and his general technique. Composition was above average and exposure was outstanding, with strong highlights, good modeling and excellent detail in the shadows. And all this with existing light and no control, and a tight shooting schedule of a few hours.

Oddly enough the standard formula of long shots, medium shots and close up shots are not used in these films.

"I shot this stuff like that because I do not want to violate realism", said Cartwright.

"If we stuck to a standard script, using continuity, then the impact and the effect of the sequences would be false. Life itself is not made up of a medium shot or a close up. It is *all* of these things, mixed up, and does not necessarily follow a logical sequence, as we would like to believe", he concluded.

Asked about his background, Bill Cartwright said that he had been work-

• See 'COATES' on Page 424



At left, Milt. Scott co-owner of "Paul Coates Confidential". Center, Paul Coates. Right, Jim Peck, director.



A studio shot of the actual show in progress.



Coates with the author of a new best-seller, who told him about her experiences in New York during the Roaring Twenties.



Coates with Alan Young, star of the RKO picture "Androcles and The Lion". At right, the Androcles lion.





GORDON MOSS

# GORDON MOSS...independent

## As Told to HAROLD GIBBONS

**G**ORDON MOSS is an independent producer who is making something more than the usual run-of-the-mill motion pictures. "House on Cedar Hill" was an especially difficult film to make because it is essentially the story of a series of historical events, gathered together to form a simple message. And it is a difficult job to do because Moss *must* be especially convincing or else his films have no effect. In "Cedar Hill" he records his story with flawless technique and the story infuses such subtle nuances that the viewer is with the story and believes in it right from the start. The photography is outstanding — most of it so well done that sequences seem to have been made in daylight in a shady courtyard. Actually, the entire picture consists of interiors and many inanimate objects. By continual movement and subtle changes of light, Moss has managed a smooth flowing continuity, coupled with a unique treatment. A review of his film follows below:

### THE HOUSE ON CEDAR HILL

Previewed by FILM WORLD, September 1953.  
EDUCATIONAL Sound, 15 min., b&w. Apply.  
Produced by Artisan Productions.

**Users:** General audiences, American history classes, church groups, and groups studying the Negro problems.

**Content:** Traces the life and achievements of Frederick Douglass (1817-1895) through a camera tour of his Washington home, drawings, and photographs. A young Negro woman is shown as she visits rooms in the Frederick Douglass Memorial House and she explains the items she sees through narration, including books, paintings, Lincoln's walking cane, and general interior views of rooms. Through drawings, Douglass' story is told: he was born a slave, seeing his mother infrequently since she worked in the fields, and never knowing who his father was. His mistress taught him to read until his master interfered. When he was 21, he escaped to the North and joined the anti-slave movement, writing and speaking fluently. An expose of his master and the crimes of slavery forced him to go to England where he continued his fight with English financing. When he returned to the U. S., he founded a newspaper, fighting for "We, the people," rather than "We, the white people." He was active in the underground railroad for escaping slaves. When war broke out, he cried for the emancipation and orming of the slaves. After Lincoln's emancipation, Douglass helped enlist 200,000 slaves. At the end of the war, he continued his fight for 25 years, against the Ku Klux Klan.

**Comment:** A particularly dramatic portrayal of a man, even though the action is depicted through drawings and photographs with sound effects. Lighting on interior views is excellent. Altogether an interesting and well-done film.

**Distributor:** Artisan Productions, Box 1827, Hollywood 28, California.

### NOTES ON "HOUSE ON CEDAR HILL"

#### AIM

This film was conceived to focus attention on an almost unknown shrine and the immortal spirit in whose name it is preserved.

The scene of the film is the *Frederick Douglass Memorial Home* in Wash-

ington, D. C. This shrine was the last home of Frederick Douglass, an American orator, statesman and editor who was born a slave in Tuckahoe, Maryland, 1817.

The two major challenges in translating this subject to the screen were:

A. To give meaning and vibrancy to the stiff life of the Memorial Home.

B. To find within the Home, those symbols which would re-create the spirit and substance of the occupant (Douglass) and thus delineate his contribution.

"A" was solved by putting a modern human being in the house and letting her discover for herself the symbols which represent the man.

"B" was solved by photographing drawings, prints and documents depicting high points in history—and by optical effects and narration. Douglass was related to these historical documents—thereby dramatizing his vital role in the shaping of events.

### SHOOTING

The rooms of the Home were about average in size for the period, but like

most homes they were not ideal for camera purposes.

In addition, the frail, aging furnishings could not be moved without risking damage to them. Except for the hanging pictures, everything had to be shot where it was. The plan was simple and direct. Slow pans, long shots of hallways and rooms, close shots detailing Douglass' personal belongings, were used to capture the quality of the man.

Though we carried a dolly, lack of adequate space prevented its effective use. Only twice could we find the room to use it. The lack of space and the inability to move things, created a complicated lighting problem. Further, many objects stood in or near windows and we were unable to control the daylight. Then there was always the problem of interfering shadows.

Our lighting equipment consisted of:

- 2 Duces—1000 Watt
- 1 Broad
- 2 Inkie Dinkies
- 5 Baby Spots (750 Watt)

The footage in the Home was shot with a standard Mitchell 35mm camera—18.5mm lens (French) and 25-40-50-75-100mm Baltar lenses. The retakes and inserts (including close shots of

• See GORDON on Page 424



## IDEAS

• Continued from Page 409

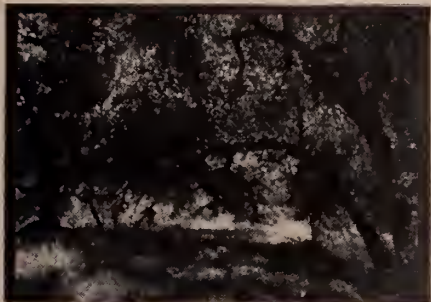
era. What I saw I wanted the viewers to see. What my son saw, I wanted to see.

On my way home from the country I stopped at a marsh nearby, which I knew from past duck hunting experience, was a stopping off place for south bound ducks. This time, however, I had no gun, my son and I were hunting with camera. At the marsh, I was interested in the activities of the animals even more than my son, for here with a ritual which had been in effect for centuries, the birds, stopping off for a brief rest on their long flight south for the winter.

It took me several visits to the marsh to get the film I wanted. I had to "sit it out" for several hours to get shots of the geese and ducks, flying in for a landing, resting, then off again for their home further south.

Then, at home I included the fruits of my wife's labor during the summer. I took trips down to our basement. I filmed the jars of vegetables and fruits resting in the shelves, waiting for winter to come. Here again, I included my son. His wide eyed amazement at seeing such a lot of food stored in one place.

Every place that I shot, I kept the emphasis on autumn colors. I believe that by careful editing, good scene selection and background music, I have



managed to create a film which I can be proud of for some time to come. I'm only an ordinary movie amateur. If my taste is maudlin, or if I'm heavy handed, then that is not my film's fault. It is mine. But, I feel I've done my very best. The film will stand on those qualities alone.

—Ronald Leacock, Butte, Montana.

## IDEAS — GET 'EM WHILE THEY'RE HOT

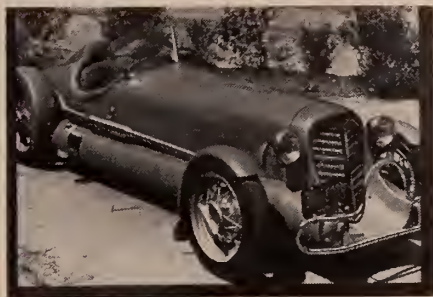
Movie ideas are elusive things. When you want them, they just never seem to come swimming up to the surface of your consciousness. I've recently found a gimmick which helps me lick the stalemate when I'm completely out of ideas. And, it sometimes helps me pick up a few dollars, besides.

The gimmick I'm referring to is the

daily newspaper. It's loaded with ideas. For example, let me point out five ideas which I've noted in today's paper:

1. Coeds to stage autumn festival. (This story explains about the outdoor festival which the local university coeds will hold to celebrate the coming of Autumn.) Certainly, this has all the elements for a film — dances, skits, and girls.

2. Unusual dog imported into city.



(Tells about a Wermacher dog, a rare German breed which is now a resident of our town.) A fine idea for a dog story.

3. Dentist has odd hobby. (A story about a dentist in our city who collects samples of dirt from all over the world. He has a collection of over 400,000 samples from places as far away as Russia and Africa.)

4. Boy builds prize winning car. (Story is about a teenager who spent over \$3,000 building a custom car which won international prizes in design and workmanship.)

5. Woman celebrates her 105th birthday. This could make a very touching and heartwarming film.

As you can see, there are many story ideas to be obtained from each issue of your newspaper. As for making money with your films—there are a couple of possibilities. First, if your films are well edited and sharp, you may be able to sell footage of news events to your local television station. Second, you might be able to sell footage to the people directly involved in the story you have shot. It's a good way to have fun, and to sometimes make money as well. Try it yourself next time you run out of ideas.

—R. M. Sinclair, Halifax, Nova Scotia.

## EDITOR'S NOTE:

When we make home movies, very often the one factor which makes them better than a Hollywood production, is the calibre of the presentation. As this writer asserts, Home Movies stand or fall on the integrity of the producers. When an amateur does his very best, bad taste and heavy handedness have to fall by the wayside, for the very best in each one of us pushes something through to the top which cannot be denied.

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## HALLOWE'EN

This year I shot my Hallow'en film early. A club to which I belong is having a big "Spooks Celebration," and I'm getting in on it. The movie is eerie and spooky, scary and horrible—but despite this, I had a lot of fun making it, and thought perhaps your readers might like to make a similar one for a party they might have or attend.

The basis for the film came from Saint Sans "Dans Macabre," an eerie, spooky musical composition which seems to go hand-in-hand with Hallow'en. The music imparts all of the weird, eerie feeling of "All Saints Day" to the listener, and to acquaint myself with its many changes in mood, I played it over and over on the phonograph. As the music filled the air, I let my imagination run wild. I conjured up all sorts of ghostly images, witches soaring through the air on broomsticks, spirits cavorting among the tombstones of an old graveyard, skeletons jangling along a deserted road. I continue this rambling in my thoughts, jotting down the ideas, until my list added up to enough weird happenings to convince anyone who had seen it and not known what I was about, to order a nice white jacket with arms that crossed in the back for me.

After I was completely familiar with the music, which was to be used as background sound, I began to plot my film. When my script was completed, I broke it down into sections, each section related by the kind of special effect needed to obtain the ghostly effect that I wanted.

For example, I had several scenes containing ghosts — some in open countryside, some in heavily wooded areas, even a scene in a graveyard. All of these scenes were made by double-exposing the sequences, shooting once for the backgrounds then re-winding and shooting the ghosts (friends costumed in white sheets and trailing cheesecloth). Other scenes contained witches riding on broomsticks. These were shot, for the most part, by using small models of witches, purchased at the local dime store, filming them on tiny sets with sky backgrounds. The scenes containing skeletons were filmed in the same manner as those of the ghosts. Friends wearing skeleton suits cavorted around as I double-exposed them into pre-shot background footage.

Excuse me, I think I hear an eerie rapping on my door . . . Turned out to be a ghost looking for a job, and I'm through casting. Can you use one?

—Willy Larson, Dubuque, Iowa.

## PROFESSIONAL ANIMATION

Framing the picture — we call it fielding, in animation — is a phase of picture making too often considered something automatic, like having film in the camera. By framing, we mean composition. Every picture has a frame line around it, of course, but how the picture fits into that frame is the important thing.

One limitation of motion pictures in this regard is that the individual frames cannot be cropped in the darkroom, as in still photography, to leave only that portion of the picture printed which composes best. We must compose before shooting, or we're dead.

In animation we have a maximum control in fielding because of our field chart which tells us instantly exactly what portion of our work will appear on the screen. Even if we animate to a given field, we can still change that field to improve the action before photography.

The 64-dollar question is: How does one frame a picture? The reason why there is no simple answer is that there are dozens of answers, all perfectly correct according to the circumstances — and the client. We should compose according to what we want to see — and according to what is important. We know that a small action or "Bit of Business" will be lost in a long shot. A broad action involving the whole body causes irritation in the viewer when we are too close.

We should compose according to our medium. We can read a newspaper comfortably seated in an easy chair, but a close-up of a newspaper on the screen will get us only the headlines: we must go in close to a paragraph. This is especially true in television. For this medium we must simplify.

We must also frame to follow action, keeping in mind where the center of interest lies. We must take care that the background does not become more important than the action we want to see, or that it does not blend with the character.

There are many times when the field could be closer or farther away without impairing the action or importance of the scene. This, then, becomes a matter of "feel." In this case the scenes preceding and following will have much to do with composing that scene. Monotony of camera position is to be avoided. Extreme camera angles, which cause the viewer to be more conscious of the camera mechanics than of the action photographed are to be avoided.

Fielding, or composition, of any

• See ANIMATION on Page 425



## LET'S GO SHOPPING • Continued from Page 406

**DUAL TURNTABLES**—The New Model C FIDELITONE TWIN-TABLE, the result of 14 years' experience in building dual turntable for movie makers, is a good companion for magnetic sound projectors and tape recorders. Filmmakers can play or re-record with their movies, the wealth of music and sound effects available on records.

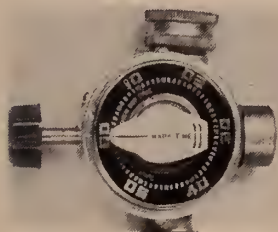
The equipment features two 3-speed turntables; two dual-sapphire-stylus pickup; microphone mixer; two cue-lights; and universal connectors to fit any sound projector or tape recorder. Of especial interest are the recently developed ceramic pickups which are unaffected by temperature or humidity—they are a major improvement over the more common crystal pickups.

Opened, the case is a convenient 28 by 13 by 4 inches. It closes compactly to 15 by 13 by 8 inches. Improved design has kept the weight down to only 16 pounds. To place it in operation, you merely open the case and plug in two cables and no reassembly is required.

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**EVER-READY REEL SAVES REWINDING**—This apparatus eliminates all rewinding when projecting both 8mm and 16mm film. Result: saving in wear and tear on your projector, less delays when showing films, and less opportunities for torn film and sprocket holes. Cost is low: \$4.95 for a starting kit which consists of two reels, projector arm and film retaining ring. Additional reels are available at \$1.95 each. More information from the company. Rochester Commodities Corp., 219 East Ave., Rochester 4, N. Y.



**HOLLYWOOD PROJECTOR TABLE**—A new all-metal projector table has recently been announced for use with both movie and slide projectors. Two electrical outlets are provided in the right hand corner of the table to which the operator may connect a projector and household lamp such as a floor or table lamp. A switch controls these two outlets so that when the projector is turned on the household lamp is automatically turned off. When the projector is turned off the household lamp comes on automatically. A 15 foot extension cord is wired permanently to the table to allow it to be plugged into regular household outlets.

There is an illuminated frosted glass view window in the lower right hand corner to allow visible identification of slides. The 7 watt bulb which illuminates the view window casts a soft glow around the floor of the room without causing any light interference on the screen, and the same light may be used for reading notes in narrating a film. The roomy 19"x25" die-formed metal top, finished in gray baked wrinkled enamel may be attached to the legs in a level or tilted position as desired. It also may be completely detached for more compact storing. The folding legs are made of tubular steel, chrome plated. Price \$26.95. For further information write Stainless Steel Products, Inc., Box 3115, Burbank, California.



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gaudy interpretation of several men on horseback attacking what appeared to be a large, magna mouse—and a terrific idea for a title-presentation hit me instantly.

Twenty minutes later I stood in our local camera store, shoveling cash across the counter in exchange for a dandy little Titler.

"What did you waste money on this time?" gaily trilled my helpmate as I was going tippy-toe through the living room. Since she belongs to a sex notorious for casting a sour eye upon new frontiers, tactful evasion seemed the most obvious course.

"Got a reefle-swagister for that clogged maddle in the laundry room," I explained and made a bee-line for my studio where I carefully locked the door.

Giving my curious youngster his first art-assignment, (payable upon receipt of the finished drawings and thereby consigning him to a life of artistic illusions and costing me fifty cents above his regular allowance of ten cents, weekly). I set about reading the Titler's instruction manual.

A month later, I produced both the pudding and the proof at a formal (coffe and cakes) showing before a critical audience composed of fellow home movie fans.

What had I done? Simply this: Choosing a color film, in which a full day's record concerning my son's activities among his pint-sized cohorts had been carefully documented, I shot (giving a little aid to the spelling) the main title, credits and subtitles from the childish hand lettering overlayed upon several charming and brilliantly colored drawings. They harmonized beautifully, both colorwise and moodwise, to the various childhood scenes.

Over the stimulating remarks of my admiring fellow moviemakers, I smiled triumphantly at a very subdued wife.

"Okay, okay," she admitted between clenched teeth. "It *was* a clever idea and it certainly made that film a lot more interesting than the way I shot it, originally."

I nodded in modest acknowledgment.

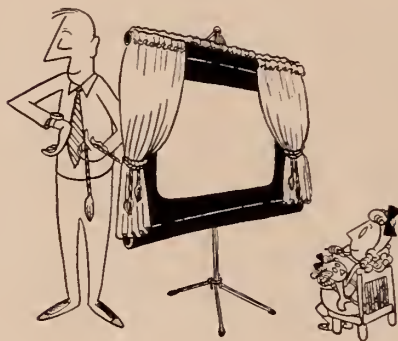
"Should'a known you were up to something when I couldn't find 'reefle-swagister' in the dictionary," she muttered and tripped away to warm up more coffee.

Having discovered my true forte—I promptly became a madman upon the subject and since then have risked a number of nervous breakdowns in an effort to dream up really unusual titles and present them in a refreshing manner.

One of my favorites introduces a week's filming at the beach last summer. Had I been satisfied with the well known gimmick of tracing good, clear letters in the sand and then obliterating them with an abrupt and surprising effect gained by sloshing a bucketful of seawater (thrown from out of camera range) over the sand-groove title — I might have avoided near disaster. But I like to think my variation of this technique was more than worth the trouble it cost.

Selecting the provocative words, "To Heck With Civilization", (we really beachcombed it and lived in a marvelous fisherman's shanty which my wife insisted upon confusing with 'chanty' creating innumerable debates which she won through the use of an unnerving element called feminine logic) I had a sign painting friend letter them upon ragged pieces of wood simulated to suggest weathered shards of driftwood.

At low tide I set up the wooden



titles in a neat fashion and arranged the camera (after taping the tripod legs two feet up from their tips as protection against the water) so that everything was within proper focus. Nestled against the dark, damp sand the driftwood titles stood out beautifully. After a leisurely wait over coffee and clam chowder, the tide changed and I stood at the camera ready for the first tongue of surf to put the words awash and swirl them away, dramatically, while I shot the entire action.

Then nature tried to toss a monkey-wrench in the well-oiled machinery of my plan.

The surf whispered in and around my title just as calculated. With the camera grinding victoriously, the title broke apart and quite effectively bobbed about for a moment — then floated dreamily out of camera range. I stopped shooting and was happily hoisting the camera to my shoulder when a churning wall of surf engulfed me.

As I lost my footing and disappeared under the foaming water, one thought etched itself, imperatively, on

my confused mind: *Keep the camera above water!*

Bumping and thumping along the bottom, dragged by the wave toward the high tide mark, I somehow managed to hold the camera out of the water until Sylvia raced into the surf and snatched it from my weakening grasp.

The wave receded and I lay, gasping like a beached porpoise, wondering just what had happened. Afterward, when we checked the camera and found it dry as a thirty-day thirst, she told me what an amusing sight I had been—one hand and wrist emerging from the froth and madly waving the camera and tripod in all directions.

My surf-title flashes across the screen in full effect now, and out of small pity the wife refrains from hysterically rocking everyone with laughter (sans me) unless the gathering is larger than two people. Then, she retells the incident, flavoring each humiliating word with a subtle, biting treatment that leaves no doubt in my guest's minds that, except for her loving rescue, Kohler and camera might be eternally stored in Davy Jones' locker. Which is unadulterated fiction because, as you can see from the foregoing, factual account, I was in absolute control of the situation every moment of the time.

Like uncounted numbers of movie-makers before me. I went through many of the common forms of titling and have bestowed a startling list of trite titles upon my productions. Practice *does* make for near-perfection if not the actual thing. And in the beginning, the better known approaches to titling, are much easier to achieve plus assuring suitable (if not stupendous) results. Utilizing these tried and true methods practically guarantees little, if any, film wastage; and assists you to get better acquainted with your Titler before launching an all-out Originality Campaign.

Although there are many excellent books that cover the simpler techniques of good titling—and I've read every one of them until I can bore friends (former) for at least eight straight hours upon this fascinating subject — the very best one, in my estimation, is, "How To Title Home Movies".\* Ver Halen Publications has very neatly put this meaty little bundle of aid to the floundering title-maker in one tasty package, and will be happy to sell copies to you at the reasonable price of one dollar per book copy.

The above, admittedly commercial statement, is worth more to you than you might imagine. Unless you are one of those rare individuals who has had nothing but flawless success with your moviemaking, since the day you first manhandled a camera. And if you are



—I'd like to meet you. I'm making some fairly acceptable films, but I've had more trouble getting to this point than a turkey-rancher in the rainy season.

But I've digressed.

There's one pitfall to Titling that no amount of information or aid can forestall: Like the Demon Drink — one good, original title only leads to another. Or, rather, the attempt to find another idea and carry it out as successfully as the previous one. Or maybe even better. This sort of thinking can develop into a mania that makes tendencies like shoplifting or setting forest fires pale in comparison.

Afflicted with this obsession, I find that I have shot more title than I have pictures.

Just to show you what sort of a scope this enchanting facet of movie-making has, allow me to tell you how one well planned sub-title gave me freedom from want.

About once a week my wife, an otherwise sensible girl, decides she should diet. None of your gradual, hanky-panky cutting down bit by bit diets; but the real melba toast, tea and lettuce leaf variety — guaranteed to produce a slender figure within two weeks. Providing you haven't succumbed to starvation beforehand.

And she always insists that I accompany her on these insane recessions from meat and potatoes — me, who has to have four eggs, six pieces of toast, two glasses of fruit juice and a gallon of milk while I wait for my breakfast steak to finish broiling.

Hell hath no fury like a dieting woman. And she has me up a tree, because my cooking would give a buzzard the grand old clammy-damps.

Well, sir — I was shooting sub-titles for a film we made at the zoo, last month, when one of the shots gave me the weapon against a 31-inch waistline had been fighting for seven foodless days.

It was a long shot of a terribly fat, ponderous hippo, waddling right into my camera for a gorgeous close up of a face that even a mother hippo might experience a little difficulty loving. Without hesitation, I whipped up a typed title and shot it, inserting it just after the hippo scene.

Came an evening several weeks later. The house was as packed as I've ever seen it. Hearing about our self-imposed starvation — my friends came over to help us rotate the chops and steaks in the freezer, and a few of our latest films.

Weak with hunger I started the projector. Around me, in the dark, I could hear people munching and crunching on the wonderful cold cuts and potato salad my wife unselfishly provided. I reached for a soggy slice of melba and reassured myself that this bond-

age was just about over.

Roaring over a medium shot of a bunch of monkeys, the audience seemed suitably amused by the following sub-title, "When we break out here — let's take the Warden with us!" More shots of the various animals went by, each followed with its sub-title.

And then it came.

The hippo lumbered up to the camera and stared out from the screen, its little eyes blinking stupidly. Immediately came the sub-title, "I'm going to have to find a new diet — my husband didn't survive the last one!"

I've heard a group of people laugh before, but never like they howled that night.

So I'm back on food again, but I had to sacrifice my forte to get there. The wife has taken over the titling and it doesn't look like I'm ever going to get it back.

\*\$1.00 from Ver Halen Publications, 1159 N. Highland, Hollywood 3, Calif.

## COLOR

• Continued from Page 413

then this is done by voltage control for incandescent lighting, and with the use of color correction filters at the camera lens for daytime scenes. The filter method has to be resorted to also for artificial light, if you cannot make any correction in line voltage, which is usually done with variac.

As the human eye is a rather imperfect measuring device—and there is no such thing as "color memory"—the quality of light has to be determined with a color temperature meter. This is of utmost importance in daylight, where color continuity of scenes must be maintained through a whole day's shooting, or for subsequent retakes. A late afternoon shot should match the scenes taken earlier in the day. In studios, where different light sources are used, or where a time lapse between sequences may influence color temperature of the lights, a reliable color meter is the only answer.

Professionals and amateurs alike have experienced great disappointment when their films come out with a "color cast", or off color, not noticeable in the scene at the time it was photographed. The inability of the eye to detect unbalanced light in a scene led to the development of the color temperature meter.

There are three types of color film, each balanced for a different color temperature. In one group belongs the Kodachrome Commercial (KCO) and the Ansco Tungsten Color Film, balanced at 3200 °Kelvin, and intended for use with tungsten lamps. Both films can be used out-of-doors with the proper conversion filter. The sec-



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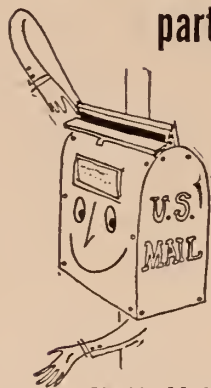
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## COLOR

ond type is the photoflood color film —Kodachrome Type A—balanced at 3400 °K, to be used with photoflood illumination. Like the aforementioned film, Type A can also be used for exterior scenes with the prescribed conversion filter. Thirdly, we have the exterior type film—Kodachrome Daylight and Ansco Daylight, balanced at 5900 °K.

All the films mentioned can be used in any type light with the proper correction filter, although there will be a great loss in film speed when using the Daylight type film with incandescent light.

*Kodachrome Commercial is the "professional" film in the 16mm field. It is balanced at 3200 °K. Changes in color rendering become noticeable if the illumination departs by more than 100° from this value. As a rule, the color temperature changes about 10° for each change of one volt. It is important to adjust the voltage so that all lamps operate at or near 3200 °K. If this is not possible, all lamps should be operated at some other single temperature and a proper color compensating filter should be used on the camera lens, or color gels on the lamps. Blue ("cold") filters will raise the color temperature, and yellow or coral ("warm") filter will lower it.*

There are many sources of improper color rendering. Line voltage may be wrong. It may vary widely during the day and evening, so if possible avoid hours of heavy load. A mixture of different light, such as 3200 °K lamps and photofloods, will cause a difference in color rendering. Old and discolored globes, greenish glass in spotlight lenses and stained reflectors may also cause considerable variation.

An incandescent light source doesn't vary to the extreme extent that daylight does. A fluctuation of less than 100 °K in out-of-door filming is not even enough to be detected in the final result. The average color temperature of daylight is approximately 5900 °K, an emulsion standard set for noon light in mid-June at Washington, D. C.

The color temperature of the light out-of-doors may vary from as low as 3200 °K in the late afternoon, or in the early morning, to as high as 20,000 °K, when, for instance, shooting in full shade with a north skylight during a clear day. In this case, the only way to control it is by using compensating filters.

There are several excellent color temperature meters on the market in different price ranges, the most popular and reliable being the Spectra, Harrison, Norwood and the new German meter Collux III. They do not all operate the same, but the final answer comes out the same. A set of seven or

eight color compensating filters will go a long way toward giving the cameraman appropriate color temperature correction for most conditions. These meters also indicate the correction filter to use for each type of film in a given light.

Most meters are designed to be read while pointed directly at the camera lens from the approximate position of the players in the scene, to get the most accurate reading of the prevailing light. Any indirect or reflected light from the ground or nearby walls will result in faulty readings, and should therefore be avoided. Only the direct light falling on the subject should be measured for color temperature. If you can't stand in the camera field, then hold the meter perpendicular to the light source.

A sure method of double checking the efficiency of our color temperature control is to place a light neutral gray card in the scene; any out-of-balance color may readily be detected where no other color predominates. If there is surplus red showing on the gray card, then there is also the same amount of red added to every color, visually detectable or not. The same goes for blue. And how did that excess blue get onto the film? The light source must have contained more blue in relation to the other colors than the light to which the film is balanced.

Color temperature is no mystery—but it is the secret to good color.

### COLOR TEMPERATURE SCALE

Light source	Degrees Kelvin
Ordinary house light .....	2600
G.E. Mazda .....	3200
Mazda C.P. ....	3380
Photoflood .....	3415
White fluorescent .....	3500
Daylight photoflood .....	5000
White Flame carbon arc .....	5000
High Intensity Sun arc .....	5500
Noon daylight .....	5400-5900
Daylight fluorescent .....	6300

## CONSUMER REPORT

• Continued from Page 403

are locked under pressure and the welding begins.

The actual weld is completed in 5 seconds — depending upon the type of cement used. Some take 20 seconds, because certain types of cement have a longer drying speed.

Our film was perfectly spliced in 7 seconds.

The final operation demands that Plate 1 and 3 are raised and then the film can be plucked from the base by lifting it simultaneously with both hands.

Scraper — Tough and accurate —



will last a long time and do a good cutting job.

**Heating Element** — Sturdy, thermostatically controlled, lined with asbestos.

**Base** — Molded rubber, no marring or slipping. Two holes in base can be used to fix splicer on board.

**Working Parts** — Stainless steel, precision made.

The "Hollywood" Hot Splice seems to be a sturdy piece of equipment and we like it. Only thing we do not like is the short cord, but this can be lengthened very easily by the purchaser if necessary. Splices are excellent and the whole operation is speedy and reliable.

But there are a few things which must be checked — if this is not done then the user may have trouble:

- Be sure to scrape the emulsion with short firm strokes, and see that *all* of the emulsion is scraped off before applying cement. If this is not done the bond will be weakened. Check too, that scrapings and small bits of film are blown away before applying cement.

- Apply a thin, even coat of cement.

- Allow ample time for welding — and this must be done to determine the speed of drying of your particular cement. Some work faster, others slower.

- Check sprocket holes.

It is refreshing to test this piece of equipment, after seeing so much shoddy merchandise on the market today. The Schoen splicer is an honest piece of merchandise, with excellent construction, precision parts and accurate alignment at all points. The whole unit was made to recommendations of the American Standards Association.

We like it.

## NEW LOOK

• Continued from Page 404

every few minutes becomes very tiresome indeed. I utilized the second hole in the editor base, which was originally put here to hold a bottle with water for wet splicing. Three holes were drilled into the base around the beforementioned hole and tapped and an Amphenol "Above Surface Mount" attached to it. This mount holds an Amphenol AC receptable, type 61-F; both units are available at radio parts stores. The white (or brown—if you prefer) upright pilot light is available at all hardware and dime stores. (See Fig. 1). Lead wire along underside of base through a hole drilled into the base of the viewer. A rubber grommet must be used. Solder wire to 110 v line, one terminal to switch, the other to lamp socket.

Atop the editor housing can be seen

an attachment plate in Fig. 1. This is an important item, especially for re-winding film. This plate came out of my radio scrap-box and is a galvanized (or aluminum) panel bracket and measures about  $2\frac{1}{2} \times 2\frac{1}{2}$  in. on top. It has a 1 in. wide edge at the back bent at right angles. This back part has a slot cut in, which is located just above the screw of the housing back-cover. I replaced the screw by a larger threaded stud (a long screw with the head cut off) and a nut holding the cover plate. The new bracket can now be slipped over this stud and securely held by the little acorn not seen in Fig. 4. This picture also shows the film roller arrangement. An angle bracket which measures  $1 \times \frac{1}{2}$  in. is mounted in the center hole of the panel bracket and carries the film roller.

Two more holes are provided in this plate and make it possible to attach a Franklin film cleaner to the editor as seen in Fig. 2. And let's not forget the two felt bumpers on the underside of the bracket. They are of standard  $\frac{3}{4}$  inch size and are held by two acorn nuts (Fig. 4). These bumpers give good support to the bracket plate when mounted atop the editor. The idea of the roller arrangement as seen in Fig. 1 is simply to avoid scratching of the film when re-winding reels or editing small reels. The film scrapes against the editor housing and can be scratched easily. My arrangement will give smooth and trouble free re-winding.

Turning to the most important modification (the frame counter) Fig. 3. A glance at the photo will indicate how it works. As you check each scene (after the film has been cut and edited) for your narration, write down your counter reading at the start. Simple subtraction will give you the playing time for each scene in seconds and tenths of seconds. With an average narration speed of two words per second it is easy to write and time your script, after having found the running time for each scene.

I am using a 4-digit Veeder-Root counter, non-reset, clockwise rotation. These are available at a low price or a 5-digit counter can be had at a slightly higher price. New Veeder counters of the reset type run rather high and there is no need to buy expensive parts for this gadget since the little counter I am using works very well indeed.

This counter will only count 1000 seconds or  $16\frac{1}{2}$  minutes — the equivalent of a 200 ft. reel of 8mm film — run at standard speed. If you run your film at sound speed or maybe are the lucky owner of a new 8mm magnetic sound projector, then you

• See Next Page



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## NEW LOOK

• Continued from Page 423

have to replace the sprocket with a 24-tooth sound speed sprocket.

Fig. 3 shows how the counter assembly is mounted on a piece of aluminum, measuring  $4\frac{1}{2} \times 2 \times 3/16$  inch screwed securely to the viewer housing by utilizing two screws already there. This is better than drilling and tapping holes in the casting itself. But Fig. 4 gives a clear idea of the simple construction; two holes are drilled into the aluminum base and tapped and the counter mounted with long screws and supported by aluminum bushings. Another film roller is mounted just above the counter, by means of a 1 x 1 inch angle bracket. Threading is seen in Fig. 3.

The sprocket used is a standard 16-tooth projector sprocket which fits the shaft of the counter perfectly. Running film at 16 frames per second, the sprocket makes one turn per second, reading ten singles on the counter (tenths of seconds). To avoid confusion when reading the counter, I painted part of the glass window directly over the "Tenths" with some red finger-nail polish. This makes it easy to distinguish the full seconds from the tenths, but the numerals of the last digit are still legible.

## GORDON MOSS

• Continued from Page 416

the woman's face) were made with a 35mm Eclair Camerette.

### ANIMATION

Some photographs, drawings and prints were shot with a live action camera. But for close shots, truck-ins and pan shots, this material was first photographed with a still camera, blown-up, retouched and in some cases re-built, and then placed under an Acme Animation Camera.

The set of drawings illustrating Douglass' autobiography (childhood sequence) were created for the film. Roughly half of the footage in the final print was made on an animation stand.

### SOUND

The narration was recorded wild. To save money, it was first recorded on  $\frac{1}{4}$  inch tape. The good takes were edited out and transferred to  $1\frac{1}{2}$  inch tape. This procedure was also followed with the music.

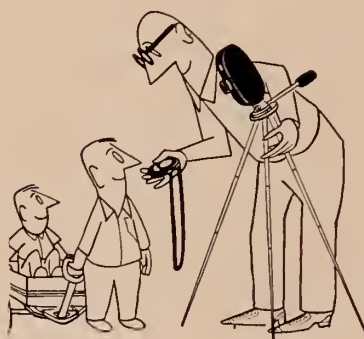
The film was dubbed from three  $1\frac{1}{2}$  inch tape tracks, one narration, one orchestra and one chorus. To insure better sound on the 16mm reduction print, the composite sound track was transferred to 35-32 Optical film.

## EDITING

The footage was shot to a script with suggested narration. A rough cut was prepared. Inserts and retakes, shot and edited in. Narration was then written to this advanced cut, recorded wild, but well timed. The narration was then cut into the film. The film was then polished.

Once the narration and the film were synchronized the music was recorded and cut in. The cutting took considerable time. First the scenes had to be assembled to follow the story line. Then each sequence edited on paper, with a second draft of the narration.

This narration was read to the film, over and over again, resulting in a shifting of sequences, adding to and taking out scenes and finally writing a final narration. The narration itself had to be simple, informative and personal yet not subjective or obtrusive.



The decision to use three narrators came after the second draft narration. The men's voices were added to relieve the monotony of one voice and to add authority to the biographical material in the story.

A nine piece orchestra of woodwinds, horns and percussion instruments was used. String instruments were purposely avoided since so much is lost in recording for 16mm sound. For the chorus, eight singers were used.

### RAW STOCK

The completed film runs approximately  $17\frac{1}{2}$  minutes, or a total of about 1500 feet. Actual footage shot was 7650 feet. 1200 feet of this was shot on the animation stand. Sound track on film used was 1500 feet, sound tape, 6000 feet and opticals, 750 feet.

### PERSONAL NOTES

I wrote, directed and produced this film. First film completely on my own. Started as a radio writer, wrote for Federal Theatre, and wrote and produced films for the U. S. Army. Now I am concerned with translating

into films the contributions past and present of the Negro people to our country. This film was independently made\* and will be released for sale or rent by *Artisan Productions, P. O. Box 1827, Hollywood 28, California.*

\*For the educational program of the NATIONAL ASSOCIATION OF COLORED WOMEN, INC., and THE FREDERICK DOUGLASS MEMORIAL AND HISTORICAL ASSOCIATION.

## PAUL COATES

• Continued from Page 415

ing in TV since 1951, but that motion pictures had been part and parcel of his life since 1943.

He received his first experience at the Naval School of Photography ten years ago (at the age of 21) and he was a pilot and Group Photo Officer in the Pacific with the Marine Corps. He attended the University of Washington later on, majoring in Dramatic Arts, in 1948.

The following year he got a scholarship and studied at Munich University, and then went on to Vienna as a cameraman working for the United States Government.

"I attended the University of Southern California, Department of Cinema after that, and although I have the credits for my Master's degree I have not had the time to write my thesis", he said.

He added that he still attends USC where he takes cine courses at night, but considers the "Paul Coates-Confidential" show the most interesting assignment he has ever had.

"Reason I like to do Coates' films is that he has no rigid notions about how I am to shoot a certain sequence, and leaves things to me, most of the time.

He referred to a shot which he made at Gardena, where he was forced to shoot through a window, in order to get a wide-angle effect of the interior of the gambling parlor. The best shot was near the door, but the view was partially blocked by a large goldfish bowl.

"I checked the shot, and found that I could get a nice sequence by shooting through the fish bowl — and besides, the swimming fish fitted in beautifully with the shot we had in mind.

"So I shot it that way, and Coates used the shot in the script", he said.

When we watched the film on TV a few evenings later, we saw the sequence with the goldfish and Coates referred to it in this way:

"See the fish over there in the bowl — and now take a look at the fish inside." He meant the players, of course.

And this is what we mean when we say that Cartwright has no limitations



or restrictions when shooting his films for the show.

But the actual purpose of this story is to demonstrate to CINE PHOTOGRAPHER readers that the field is still wide open for cameramen who can tie in with a good writer or popular columnist.

"Paul Coates - Confidential" could never have been the success that it is without a good cameraman — and by the term "good cameraman" we do not mean the run-of-the-mill Hollywood type, who are the best in terms of technique. We mean, that an original show demands a cinematographer with bold, original ideas — and one who avoids the cine cliché like the plague. Cartwright is that kind of cameraman, and that is one of the reasons why Coates' TV show is as fine as it is.

## ANIMATION

• Continued from Page 418

scenes should be thought out in relation to the whole film, so that all action flows smoothly to the desired climax. Well-considered composition will direct the viewer's attention to all points and areas of interest and importance.

Examples of good framing are most readily apparent in any top television commercial where, for instance, all action directs the eye to the label on the beer can.

## CINE COLLEGE

• Continued from Page 405

before the shutter is completely opened, the film comes to a complete stop, and as the shutter closes, moves on to the next frame. Since the film moves continually from the feed spool, through on to the take up spool, there must be a means to compensate for the stop and go action of the film at the film gate. A little gizmo called a pull down claw does the job very nicely.

As the film leaves the top sprocket wheel, the pull-down claw inserts itself into a single perforation of the film, pulls it down one frame, comes back out, and after the exposure is made, repeats the process so long as the camera is running. Loops at both ends of the film gate takes up the slack. This, of course, is actuated by a wound spring. A release button set the whole business into motion. The spring should be wound after each shot to avoid losing an important shot at a critical moment with a run down motor. However, try to put the camera away at the end of a day's shooting with a spent spring thereby allowing it to "rest".

After the camera is loaded, it is the outside with which we are chiefly concerned. The most used and important of the outside accessories are the

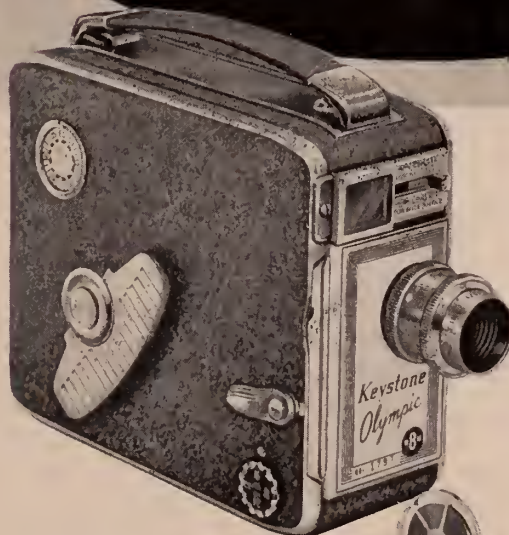


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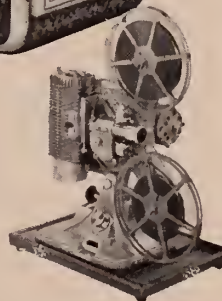
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lenses. In amateur equipment, the lenses in two distinct types; the fixed focus and the focusing mount. With the fixed focus lenses, everything beyond five feet to infinity is with reasonably good sharpness. With either type the diaphragm setting is the only means on controlling exposure. With the focusing we are faced with a more critical adjustment. The distance scale on the lens must be set with every shot of different ranges. For crisp, sharp pictures, measure the distance carefully, using a range finder for distances greater than your tape will allow. Range finders are inexpensive and will more than comensate for their small cost.

First cousin to the lenses is the view finder. Everything you take will be framed through this device. They are simply a small telescopic affair attached somewhere on the camera for viewing and framing your subject.

On either end of the finder is a ground lens to scale down the subject to "see" what your lens will "see". Some finders are parallax corrected, others have a small etching in the glass to compensate for close-ups or different focal length lenses. The frame counter, of course, keeps an accurate check of the amount of film used or is left in the camera. Set the meter to zero after each loading, check it after each shot and you will know almost to the frame the length of your scenes.

Reading your booklet carefully, familiarize yourself with your camera. *Know* your camera and its accessories, know its capabilities and its limitations, take nothing for granted. Treat your camera as you would a fine watch; keep it clean, treat it gently and you'll avoid a lot of disappointments. A camera is a nice gadget; keep it that way.

## RHYTHM IN EDITING

• Continued from Page 403

be recorded by the camera in the very best story telling manner.

Let us take, for example, this sequence of action which involves a boy being struck down by an automobile, while playing in the street. A car suddenly bears down upon a group of boys playing baseball. One lad, running bases, doesn't see the car's approach; but his companions do and scatter before it as they cry out in alarm to the boy.

The driver observes the situation too late, jams on the brakes just as car strikes the lad. There is a screech of tires, a scream, a thud, and the boy lies on the pavement momentarily stunned. The driver jumps out of the car. The victim's companions gather around and between them assist the injured boy to his feet.

Obviously much of the interest would be missing if this action were filmed from one or even two camera positions. How much more effective it would be if filmed and edited as follows:

A long shot of the boys at play; closeup of the batter swinging his bat awaiting the pitch; the pitcher winding up and throwing the ball; a reverse medium shot of the batter connecting with the pitched ball; then a cut to the approaching car in long shot, also showing the batter running to first base.

All of these shots should run between 4 and 6 seconds on the screen depending upon length of time needed to complete the action in each. The shot of the approaching car might be made with the boys in the foreground; in any event, we should be sure the car is far enough away so that the time lag from the time the car is first seen until it strikes the boy, in relation to the intervening action, will seem normal on the screen. From this point on, the scenes should be progressively shortened. This will have the effect, by virtue of the staccato-like appearance of the shots on the screen, of heightening interest in the action; of stimulating the audience's anticipation for what they believe is about to happen.

Resuming, we proceed with a shot of the boy's companions and spectators watching car's approach, then yelling a warning; then a shot of boy as he leaves third base, sees approaching car too late, trips and falls directly in its path. We cut to a closeup of the driver, registering his expression of horror, and perhaps follow this with a closeup of his foot coming down heavy on the brake pedal. Next a dramatic shot as the car approaches camera head on, cutting the shot abruptly as the radiator completely fills screen; a cutback to horrified expression of boys on curb; then a shot of the stunned victim lying in front of car—this, a shot of moderate duration, climaxing the sequence of staccato-like shots of one and two seconds duration preceding it.

You may never be called upon to edit material as dramatic as this, but the same technique, modified as to time intervals, can be applied to all types of home movies just as effectively. Where the action is fast, hold it on the screen only long enough to allow the cycle of action to take place without repetition or ending in an interval of inaction.

Most important, do some of the editing at the time of making the shots. Keep scenes reasonably short and film continuing action from several changes of camera location or angle, particularly where parades and similar events are the subject of your filming.

## "cine short cuts"

A SECOND developer for reversal processing which eliminates the necessity for flashing is as follows:

Stannous Chloride.....1½ oz.  
Water .....1 gal

\* \* \*

COLOR TITLES, whether printed drawn, or painted, in color, can be photographed in sunlight. Thus daylight color film can be used.

\* \* \*

IF THE background is not the primary feature of a shot, it could be simple and plain in order not to detract from the main subject.

\* \* \*

WHEN SEPIA toning a title, place the film in a dilute developer for a very short period after bleaching and before toning; this will make a more effective color.

\* \* \*

IN REVERSAL procesing a permanganate bleach will remove the antihalation backing, but this is not the case using bichromate bleach with some makes of film; use 2 drams of amonia in a quart of water to remove the backing.

\* \* \*

A formula to make ink for writing on celluloid, which will not spread or flake off is as follows:

(a) Dissolve 10 gns. Ferric Chloride in 20 c. c. Acetone.

(b) Dissolve 15 gns. Tannic Acid in 75 c. c. Acetone.

Mix (a) and (b) together and use with a clean pen.

\* \* \*

A SMALL syringe is a handy gadget for blowing dust from lens surface and from the gate and working parts of a camera or projector.

\* \* \*

A WHITE window blind, such as those obtainable in the so-called dime stores, makes an ideal screen for showing small pictures where quarters are cramped and only a short throw is obtainable. A beaded screen is usually too bright for small pictures.

\* \* \*

KEEP FILMS pliable by running your old ones through the projector occasionally, whether you wish to show them or not.

\* \* \*

KEEP A LIST handy of the odd shots required to fill in gaps in previous reels. These shots can then be taken on the extra few feet at the end of a reel, which are frequently wasted by shooting any old thing just to get the reel away for processing.



DON'T GET trigger-happy and take shots of everything you see. Generally speaking, know where each shot is going to fit into the plan for the final film before pressing the button.

\* \* \*

WHILE YOUR lens may be fast enough to take clear outdoor shots in color on a dull rainy day, don't expect the result to look like a bright sunn'y day. You have taken a shot of a dull rainy day, and that is what you must expect to see on the screen.

\* \* \*

IN AN EMERGENCY clean amber sunglasses make very good filters when held in place in front of the lens. Exposure should be two or three stops larger than normal, depending on the density of the amber tint.

\* \* \*

A PROJECTOR lamp will not last forever so don't wait for it to burn out before getting a replacement. Naturally, it will not burn out while the projector is standing idle, but when it is in use, and probably in the middle of a showing when there are a number of invited guests present.

\* \* \*

WHEN FILM runs out o nthe floor (it happens to the best of us) it should not be run through the projector again until it has been properly cleaned. Particles of dust which the film has collected will accumulate in the film passages and scratch this and any other film run through the projector before time off is taken to give the projector a thorough cleaning.

\* \* \*

THE QUICKEST way to ruin good film is to use a defective projector. The major injuries are scratched emulsion and torn sprocket holes. When a projector starts to "act up" don't use it until it has been put in good working order again.

\* \* \*

WITH SUPPLEMENTARY lenses the higher the diopter rating the shorter the focussing distance, e. g., a 2 diopter lens would require focussing with the regular lens set at infinity, whereas an 8 diopter lens would require focussing at 5 inches. The latter when used with a 2-inch telephoto lens would make a postage stamp fill the screen.

\* \* \*

IN TAKING a meter reading, if the main point of interest (and there should be only one) is in the shade, then take your meter reading to include the shaded portion of the scene and not overlap into the brighter parts.

\* \* \*

GOOD EDITING involves not so much knowing what to leave in the reel as knowing what to cut out.

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Hollywood Camera Exchange  
1600 Cahuenga Blvd.  
HO. 3651

### LOS ANGELES

Films Incorporated  
5625 Hollywood Blvd.

### SAN FRANCISCO

Brooks Cameras  
56 Kearney Street

## ILLINOIS

### CHICAGO

Ideal Pictures Corp.  
58 E. South Water Street

## LOUISIANA

### NEW ORLEANS

Delta Visual Service, Inc.  
815 Poydras St. (12)

## MARYLAND

### BALTIMORE

Lewy Studios  
853 North Eutaw St. at Biddle

## MASSACHUSETTS

### BOSTON

N. E. Film Service, Inc.  
755 Boylston Street (16)

## MONTANA

### GREAT FALLS

Holman's Sound Service  
3008 Third Avenue South

MANY DEALERS LISTED ABOVE RENT PROJECTORS AND SCREENS;  
ALSO HAVE COMPETENT PROJECTOR OPERATORS AVAILABLE

## NEW YORK

### BROOKLYN

Reed & Reed Distributors, Inc.  
7508 Third Ave. (9)

### NEW YORK CITY

Films Incorporated  
330 West 42nd St.  
Institutional Cinema Service, Inc.  
1560 (HM) Broadway (36)  
National Cinema Service  
71 Dey St.  
Nu Art Films, Inc. (19)  
112 West 48th St.  
Peerless Camera Stores Film Library  
415 Lexington Ave.

## OHIO

### CLEVELAND

Sunray Films, Inc.  
Film Bldg., 2108 Payne Ave.

## OREGON

### PORTLAND

Films Incorporated  
716 S.W. 13th Ave.

## PENNSYLVANIA

### PHILADELPHIA

Ted Kruger  
3145 N. Broad St.

## RHODE ISLAND

### PROVIDENCE

Samson's Picture Service  
35 Portland St. (7)

## WISCONSIN

### KENOSHA

Cairo Camera Shop  
5815 Eleventh Avenue

### MILWAUKEE

Movie Mart—"Chet" Hammond  
4518 W. Burleigh St.  
Hilltop 5-9980 (open eves.)

## CINE SHORT CUTS

IF PROCESSED film is fogged at fairly even distances along its length, it is probably caused by the film being loose on the reel and buckling out at one point, while loading or unloading the camera.

\* \* \*

TO CLEAN TRAYS and processing tanks make the following solution:

Water ..... 32. oz.

Potassium Bichromate ..... 3 oz.

Sulphuric Acid, C.P. .... 3 oz. fluid

Agitate in tray and pour out. Rinse well.

\* \* \*

A SMALL soft brush can be used in conjunction with the splicer to brush away scrapings before applying the cement.

\* \* \*

IN TAKING SNOW scenes with black-and-white film a yellow filter will assist in cutting down the contrast between the white snow and dark objects in the scene.

\* \* \*

THE MOVING parts of a projector which are within range of the heat from the lamp require more frequent oiling than other parts because the heat thins out the oil.

\* \* \*

ALWAYS USE an exposure meter when filming from the air as there are so many factors which affect the intensity of the light.

\* \* \*

THE COMMONEST way of getting moonlight scenes on black-and-white film is to shoot towards the setting sun cutting down the exposure about three stops smaller than normal.

\* \* \*

THE F NUMBER of an aperture opening is the ratio of the diameter of the iris opening to the focal length of the lens. For instance, if the aperture diameter is  $\frac{1}{4}$  inch when used with a 1-inch lens, the aperture number would be f 4.

\* \* \*

COPIES OF short lengths of film can be made by running a length of film through the camera behind the film to be copied, emulsion to emulsion, and aiming the camera at the sky and running it at normal speed. Unless the sky is absolutely clear of clouds, the lens should be removed from the camera.

\* \* \*

TOO MUCH humidifying of film is more harmful than letting it dry to the brittle stage, inasmuch as it can ruin a film completely, whereas film which has dried brittle can sometimes be softened, or copied on to fresh film.

## 50 IDEAS FOR FILMING CHILDREN

A booklet chock full of continuity ideas. Improve your family movie making 25c postpaid

HOME MOVIES, 6047 Hollywood Blvd., Hollywood 28, Calif.

Send for your

FREE Sample Copy of

**FILM and A-V WORLD**

THE NEWS MAGAZINE OF  
THE AUDIO-VISUAL FIELD

Easily readable reports of the latest developments and trends in non-theatrical 16mm films and equipment—departmentalized in all phases, including schools, industry, television, and churches.

For your cinema club programs, a special review section gives descriptions and availability of 60 to 75 new film releases every month.

One Year Subscription—\$4.00

**FILM and A-V WORLD**

1159 N. Highland Ave. Los Angeles 38, Calif.

## Releasing a New Film?

This Preview Service is free of charge except for film transportation to and from the Los Angeles office, 1159 N. Highland Ave., Los Angeles 38, Calif.

It is not necessary to notify us that you are sending prints since we have scheduled time for previewing. Allow three or four days for holding prints in this office, plus transportation time. They are returned by Railway Express.

Also enclose mailing pieces, study guides, or other data that will aid with correct names, production information, and availability data.



# CLASSIFIED ADVERTISING

**RATES: 10c per word. Minimum ad \$2. Add 5c per word for text in capitals.**

## EQUIPMENT FOR SALE

• **NATCO** Sound projector, LN, \$220; Revere Tape recorder, LN, \$135.00; Keystone L8 Projector, 500 watt, \$37.50; 52" Radiant tripod screen, \$18.75; Victor Lightweight Projector, LN, \$175.00; Revere No. 55 8mm camera, \$47.50, new; Keystone 2.8 camera, 8mm, \$37.50; Bell Howell 8mm editing outfit, viewer, rewinds, splicer, complete, \$32.50. Free Lists. State MM. FRANK LANE, 80 Boylston, Boston, Mass.

• **SPECIAL!** Ampro tape recorder, regular \$120, now only \$80, slightly used. Box 979, Home Movies, 1159 North Highland Ave., Hollywood 28, California.

## SHOOT LOCAL NEWSREELS

### MAKE TV COMMERCIALS

S.O.S., The Film Industry's Department Store now offers you a Quarter Million Dollar stock of fine motion picture production equipment. A 100 page illustrated catalog prepared for producers, laboratories, TV stations, documentary film makers, colleges and professional cinematographers will be sent free to qualified individuals. Tell us how you fit in the picture, your plans and affiliations—S.O.S. will help you realize your ambitions.

S.O.S. CINEMA SUPPLY CORPORATION  
602 W. 52nd Street, New York 19 Dept. HM

• **BARGAINS** in used 16mm Sound Projectors and 8mm and 16mm silent projectors. We trade. Visit our store or write for list. National Cinema Service, 71 Dey St., New York City.

• **BASS** . . . Chicago. Cinema headquarters for 43 years offers money saving buys in guaranteed used equipment. B. & H. 70 DE, hand crank, back wind, 1" F:1.5 Cooke, 15mm F:2.7 Kodak w.a., 4" F:4.5 Cooke, \$399.50; Bolex H-16, 1" Primoplan F:1.5, 17mm F:2.7 Wollensak w.a.; 2" F:1.6 Kodak, case, \$299.50; B. & H. 70 E, 1" F:2.7 Cooke, case, \$122.50; Kodak Model K, 1" F:1.9, case, \$82.50; B. & H. Auto Master, 1" F:1.9 Wollensak, 15mm F:2.5 Ektar, 4" F:4.5 Wollensak, case, \$267.50; 16mm Magazine Kodak, F:1.9, case, \$92.50; 8mm Magazine Kodak, F:1.9, case, \$92.50; 8mm Revere 99 Turret, F:2.8, case, \$52.50; 8mm Revere Magazine 70, F:2.8, case, \$67.50; B. & H. Foton, gun, case, \$543.00 value for \$250.00. Best buys. Best trades always. Bass Camera Co., Dept. 179 W. Madison St., Chicago 2, Ill.

• **TIME-LAPSE CONTROL** for movies of flowers, bugs, sunsets, traffic, industrial processes, etc., using any movie camera. New design. Controls lights. Remote control. Intervals to 16 minutes. Present price \$180. Literature free. Sample Engineering Co., Dept. H, 17 N. Jefferson, Danville, Illinois.

## SALE !!

25% to 50% Savings on  
Brand New and Like New  
8mm & 16mm Wide Angle & Telephoto  
MOVIE LENSES & ALL KINDS ACCESSORIES  
State your requirements and for what  
equipment needed. We reply promptly.  
COLUMBUS PHOTO SUPPLY CORP.  
1949 Broadway, New York City

• **SAVE \$30-\$50** on new sound projectors. Hutton Rental Service, 53 Atkinson St., Bellows Falls, Vt. 16mm Sound Rentals.

## FILMS FOR SALE OR RENT

• **WILD** Life Films. Exciting, dramatic action in the natural habitat of animals of forest and plain. 8mm or 16mm in beautiful color or B & W. Also 2"x2" color slides. Write for free illustrated literature. Wild Life Films, 5151LK Strohm Avenue, No. Hollywood, Calif.

• **RENT** 16mm sound films by mail. Over 1500 subjects to choose from. Latest major releases. Features \$4.95 up; 400 ft. shorts, 75c. Send for catalog. Liberty Camera Shoppe, 80 Vesey St., New York 7, New York.

8mm MOVIE RENTALS, 19c WEEKLY  
Purchase, \$1.95  
NEW FREE CATALOGUE  
COOPER'S MART

111 Barron Street Eaton, Ohio

• **CULL'S** 8mm FILM RENTAL CLUB Special Club Plan, Catalogue on request. 5931 Grand Ave., Pittsburgh 25, Penna.

• **5,000 New-Used** 8-16mm. Silent-Sound Films. Rare Old-Timers, Medicals, free catalogues. International-H, 2120 Strauss, Brooklyn 12, N.Y.

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• **CORONATION FILMS.** 16-8mm Kodachrome. Buy your copies direct from Britain's leading Home Movie Producers. Color films of "London", "Britain", "Royal Family", "Pageantry", "Paris", "Rome", "Paris Night Clubs", "Bikini Glamour movies" etc. Send for complete catalog to WALTON FILMS, 282a Kensington High St., London, W.14.

• **"CHILDBIRTH"** — Hospital photography of complete birth of a baby, 16mm—\$12.50; 8mm—\$7.50. Deposit with C.O.D. orders . . . Sherwood, 150 Lenox Road, Brooklyn, N. Y.

• **COLOR CARTOONS**, 16mm sound, soundies, Famous Kids comedies, westerns, features for sale at bargain prices. Free listing. LAWRENCE CAMERA SHOP, Box 1597, Wichita, Kansas.

• **ANIMATED CARTOON MOVIES** — Famous Nursery Rhymes in 8mm COLOR! At less than you can shoot them yourself. Reg. \$6.00, now each \$1.79 or 6 for \$9.95. Series include Humpty Dumpty - Hey Diddle-Didle - Little Miss Muffet - This Little Pig - Jack and Jill - Three Blind Mice. Also available, for the first time at these prices: Movements from Famous Plays, "Scrooge", "A Christmas Carol", "Moments from Macbeth", "Hunchback of Notre Dame", "Oliver Twist", "Bleak House" and "Jane Shore". Price: 8mm \$2.95. 16mm silent, \$5.95. Send check or money order to WESTLAKE CAMERA, 635 So. Olive, Los Angeles.

• **HAND** painted oil portrait from photograph size 8x10 inch, \$10.00. Hamilton, 2714 Seewers, Dallas 16, Texas.

## MOVIE FANS

New Stock 8mm-16mm Films For Sale  
200 ft. 8mm—Perfect Condition .....\$2.75  
400 ft. 16mm Silent—Perfect Condition.....\$3.75  
400 ft. 16mm Sound, like new .....\$7.00  
Cartoons, Westerns, Comedies, Travel,  
Sport, Musicals, News, Etc.

## ABBE FILMS

503 5th Ave., New York 17, N. Y. (Ent. 42 St.)  
VA 6-1354

• **FILMS YOU'LL NEVER SEE ON TELEVISION!** "Art" home movies. 50 ft. 8mm, \$3.00; 100 ft. 16mm, \$5.75. Sterling Camera Center, Post Office Box 115, Bridgeport 44, Indiana.

• **HOME** Movies exchanged, bought, sold. Lists 10c. The Rollstone Exchange, 16 St. Bernard St., Fitchburg 10, Mass.

## WANTED

### WANTED EQUIPMENT

• **GOOD** used 16mm Sound Camera; specify make, model, condition, features, price, etc. Lenses not necessary. Contact George Nicolozakes, Box 36, Buffalo, Ohio.

• **WE BUY USED** films; Cameras; Projectors; Equipment; Prompt remittances Frank Lane, 80 Boylston, Boston, Mass.

• **WANTED—FILM** CLEANING ATTACHMENT FOR BELL & HOWELL FILMATION VIEWER. HASKELL WOLFF, DUMAS, ARK.

### WANTED — LIBRARIES

8mm - 16mm Silent; 16mm Sound Features.  
Please Give Titles.

### HIGHEST PRICES PAID

Write Abbe, 503 Fifth Ave., New York 17, N. Y.

## WANTED FOR CASH

35mm Bell & Howell Studio Cameras.  
Send full details as to condition and equipment, lenses, etc. if any.

FITZ & ASSOCIATES  
1159 N. Highland Ave.  
Hollywood 38, California

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Will pay the following cash prices:

8mm Complete edition .....	\$1.00
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16mm Sound 400' edition .....	\$2.50
16mm Sound 800' edition .....	\$3.00

Send films PREPAID to us, check will go forward to you same day films received.

## KRUGER MOTION PICTURE SERVICE

3145 North Broad Street  
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## TITLES AND SUPPLIES

• **ALPHABETS** Quick-stick letters 120, \$1.80 up. Send check or C.O.D., Booklet. PROSPECT PRODUCTIONS, 9 Cary, Mt. Vernon, New York.

• **BEAUTIFUL** Kodachrome 8 or 16mm or 35mm Slide titles will enhance your best pictures. Write for 1953 Free Catalogue. ELITE TITLE SERVICE, Box 66H, Edina P. O., Minneapolis.

• **MOVIE OR SLIDE TITLES** with that Professional touch at low prices. Large variety backgrounds and letter styles. 8mm, 16mm, 35mm slides. B&W, Kodachrome. THOMSEN TITLES, 14 Roslyn Court, Oakland 18, California.

• **HOW TO TITLE HOME MOVIES**, 90 pages, illustrated \$1.00. Westwood Cine Shop, 635 Victoria St., San Francisco.

• **TITLING** is made easy with the book, How to Title Home Movies. Sells for only \$1.00. Has size of field at various distances. Supplementary lens to use and many ways to make trick titles. VER HALEN PUBLICATIONS, 1159 N. Highland Ave., Hollywood 38, Calif.

## TRANSPARENCIES AND SLIDES

• **NATURAL COLOR SLIDES**, Scenic, National Parks, Cities, Animals, Flowers, etc. Set of eight \$1.95. Sample and list 25c. SLIDES, Box 26, Gardena, Calif.

• **CARLSBAD CAVERNS**—More new Interior Color Slides added. Sample 50c—New Illustrated Catalogue with Text 15c. "TEX" HELM, DEPT. HMICs Carlsbad, New Mexico.

• **COLOR SLIDES** from any size colorprint, 50c mounted. Minimum order \$2.00—b.g.w. Introductory offer 3 for \$1.00. Curliaphoto, 1187 Jerome Ave., New York 52.

## CAMERA FILM

• **GUARANTEED FRESH** 8mm roll, magazine; 16mm roll, magazine movie films. Color, B&W Free catalog. ESO-B, 47th and Holly, Kansas City 2, Missouri.

• **SAVE 50%** on double 8mm or 16mm movie film with 24-hour free processing service. Send postal card for free circular and sample film. FROMADERS, Box 637-F, Davenport, Iowa.

• **WE** develop all makes of black and white movie film. 25 ft. double 8mm, 75c—50 ft. 16mm, \$1.00—100 ft. 16mm, \$1.35. We return spools and magazines. FROMADERS, Box 637-F, Davenport, Iowa.

• **SAVE 50%** on developing sets, chemicals and bulk movie film in 100 or 400 ft. rolls. Send us postal card for Free Circular. FROMADERS, Box 637-F; Davenport, Iowa.

• **Fresh 8mm** Positive, Blue Base Stock. Double 8. 400-ft. roll, \$6.00 postpaid. Eastman 16mm pastive Stock, 1c per foot. B.W. Duplecting 8mm Negative. Eastman, double 8mm, 3c per foot. 1200 ft. rolls. Royal Film Service, Box 206, Passaic, N. J.

## FILMS FOR EXCHANGE

• **SOUND** and Silent Films. shorts or features: also equipment, exchanged. Free lists. FRANK LANE, 80 Boylston, Boston, Mass.

• **EXCHANGE** your 16mm films, sound or silent \$1.00 per reel. State type films you prefer. ESTES RECORD SHOP, Brunswick, Missouri.

## LABORATORY SERVICES

• **SOUND RECORDING** at a reasonable cost. High fidelity 16 or 35. Quality guaranteed. Complete studio and laboratory services. Color printing and lacquer coating. ESCAR MOTION PICTURE SERVICE, INC., 7315 Carnegie Ave., Cleveland 3, Ohio. Phone: ENdicott 1-2707.

• See Next Page



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16  
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## BOOKS FOR BETTER FILMING...

50 IDEAS FOR FILMING CHILDREN	
50 IDEAS FOR VACATION MOVIES	.50
TITLE CARDS—KIT No. 4 (color) KIT No. 1 (B&W)	\$1.00
28 BASIC STEPS	\$1.00

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Hollywood 38, California

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TITLE on film with  
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NOW YOU can shoot  
a professional type  
picture of which you  
can entertain your  
children and show  
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Write Holiday Script  
Plan

HOME MOVIE PRODUCER'S CLUB Box 96, Preuss Sta.  
Los Angeles 35, Calif.

Readers are invited to send amateur films for review to HOME MOVIES, where a panel of judges will screen, rate, and criticize all films submitted. A film leader, with the rating awarded will be sent to each amateur whose film has been published and reviewed by HOME MOVIES. Others will receive a personal criticism by mail. The one star rating indicates an "average" award—two stars, "good"—three stars, "very good"—and four stars, "excellent."

## CINE SHORT CUTS

THE POINT from which distance should be measured in taking extreme close-ups, such as titles and insects, on most lenses, is on a level with the iris of the lens.

\* \* \*

A SMALL HOOK near the top of the tripod is useful for hooking on to the end of a 25-foot (or longer) tape measure for measuring distances from the camera.

\* \* \*

A SMALL SCREEN for editing purposes can be made by soaking a sheet of aluminum in a strong lye solution for about half an hour to give it a matte surface.

\* \* \*

PROJECTOR LAMPS burn out quicker on some projectors than others due to the difference in cooling.

\* \* \*

A PORTRAIT attachment for a still camera can be used with a movie lens of any focal length, inasmuch as a supplementary lens of this type does not have to be matched to any particular lens. It is, however, necessary to have some means of checking the focus, such as visual focussing, in order to determine the correct distance required between lens and subject.

## CLASSIFIED Continued

• NO NEGATIVE? Send \$1.00 for new negative and two 5x7 enlargements from picture, transparency, colorprint, poloroid, stereoframes, tin-types. Inquire movieframe enlargements, 2x2 slides from any negative, photograph, colorprints. CURIO-PHOTO, 1187 Jerome Ave., New York 52, New York.

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SALESMAN-RESEARCHER AVAILABLE Bright, imaginative young man, sales and heavy Social Work and use of audio-visuals background New York, Chicago, Israel. Graduate Ind. Engineer, working on PhD Sociology. Available immediately for sales, promotion, copywriting, research, New York or Chicago. Arthur Jordan Field, 230 W. 105th St., New York 25, New York, ACADEMY 2-8773.

### MISCELLANEOUS

• FREE BOOKLET—Make better home movies—PROSPECT PROD. CO., 9 Cray Ave., Mount Vernon, New York.

• "HOW to Expose Ansco Color Film" by Lora Moen should be on your movie library shelf. A working handbook for the photographer using Ansco color material, it discusses shutters and lenses, color lighting, three-dimensional color pictures, portraits, color temperature, exposure meters, composition, exposure tables, mixed color light sources and many other subjects so valuable to the movie maker. Only \$3.00. Write to VER HALEN PUBLICATIONS, 1159 N. Highland Ave., Hollywood 38, Calif.

• BUXOM BABES! For those who appreciate feminine beauty and the body beautiful, a series of artistic Pin-Up photos. Set 8 Photos—\$2.00, 6 sets (48 photos) \$8.00. REYELLE, Box 95, Dept. M.P., Hommels, L. I., N. Y.

## WORKSHOP

Continued from Page 397  
rect dimensions. Then spread some of the grinding compound between the two panes, and after a few minutes of rubbing them together, and then washing off the compound—there is your ground glass, as good or better than the commercial variety.



# Timely Titles



THE TITLES WITH DARK BACKGROUNDS ARE FOR CINE FANS WHO SHOOT ON REVERSAL FILM. THE OTHERS ARE FOR THOSE WHO USE THE POSITIVE METHOD. ALL ARE FOR THE COLOR FAN. THEY CAN BE USED WITH WATER COLORS OR BY PLACING COLORED CELLOPHANE OVER EACH TITLE BEFORE IT IS SHOT.



Eastman Kodak Co  
Patent Museum  
Rochester 4, N Y  
E50373-12-53



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NEW—Brownie Movie Camera *f/1.9* **\$49<sup>50</sup>**

Never before a movie camera with  
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Here is a camera with all the features  
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MOST DEALERS  
OFFER  
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Anyone can make good movies . . . in  
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Brownie Movie Cameras. Priced  
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Movie Cameras bring movie making  
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- ★ Pre-set lens requires no focusing.
- ★ Built-in exposure guide for outdoor-indoor use.
- ★ Accurate footage indicator.
- ★ Locking exposure button for "self movies."
- ★ As easy to load as the simplest snapshot camera.
- ★ Big, easy-to-use, sports-type finder.
- ★ Takes film in economical 8mm. rolls—  
black-and-white, \$3.25; Kodachrome, \$3.95.  
(Includes processing.)

## BROWNIE MOVIE ACCESSORIES

Field Case for Brownie Movie Camera . . .	\$ 4.00
Brownie Movie Projector . . . . .	62.50
Brownie Projection Screen . . . . .	4.50
Kodak Photo-Light Box . . . . .	8.75

*Prices include Federal Tax where applicable  
and are subject to change without notice.*

**EASTMAN KODAK COMPANY, Rochester 4, N. Y.**

**Kodak**  
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HOLLYWOOD'S MAGAZINE FOR

8 MM AND 16 MM

# Home Movies

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NOVEMBER 1953

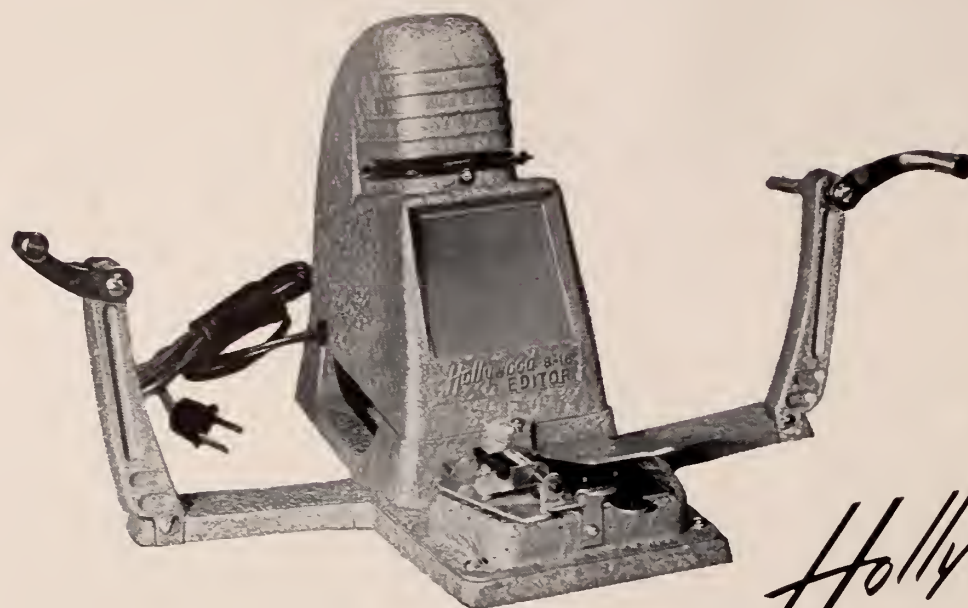
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35 CENTS





# SPLICE and EDIT those



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**Films now!**  
**with a**

*Hollywood*  
**8-16mm Editor**

↑  
\$32<sup>95</sup>

Both 8mm and 16mm films can be used. Capacity, 400 feet; rewind arms, and Hollywood stainless steel splicer. The viewing screen, 2¾" square, is set at a convenient viewing angle and projects a brilliantly sharp image for easier editing under brighter than usual room illumination. Fast changing from 8 to 16mm by using a single screw adjustment. Cool operation provided by a 30 watt lamp, all approved by Underwriters. Without contradiction—the best buy in its field.



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←-----\$14<sup>95</sup>

Fundamentally the editing or repairing of your film with the Hot-splicer is identical to that procedure followed with either the Standard or Automat Hollywood Splicers. The finish and features of the Hotsplice are identical to those of the Automat; plus the truly professional addition of the thermostatically controlled heating unit which is mounted directly under the splicing area of the steel base. The Hotsplice operates on any standard house 110-120 volt AC line. Professional splicing speed and fully fused joints are the main advantages of this splicer.

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PRODUCTS  
COMPANY**

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GARDENA, CALIFORNIA

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Gentlemen:

Please send me the \_\_\_\_\_ Splicer

Enclosed you will find \$\_\_\_\_\_ in money order, cash,  
check

Name \_\_\_\_\_

Street \_\_\_\_\_ City \_\_\_\_\_

OR—I would like to have this splicer shipped through my  
local camera store. His name and address is \_\_\_\_\_

\_\_\_\_\_ I will pay him on receipt of the item.



**STOP**

**PAYING 89¢ EACH FOR HIT PARADE RECORDS!**

# NEW "Closer Grooved" 78 R.P.M. RECORDS THIS WEEK'S 18 Hit Parade SONGS

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**FOR 17¢ EACH!** COMPLETE SET OF **18** FOR **\$2.98**

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**JACK RUSSELL,**  
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**STARRING JACK RUSSELL** (of the Sid Caesar-Imogene Coca "Your Show of Shows"), **DEAN MARTIN** of the **DEAN MARTIN-JERRY LEWIS TEAM** and **JEFF CLARK**, formerly of the **LUCKY STRIKE HIT PARADE**. **ARLENE JAMES** of **NBC-TV** and **ED SULLIVAN'S TOAST OF THE TOWN**.

ALL SETS AVAILABLE IN  
78 R.P.M. and 45 R.P.M.

With stars like Dean Martin, Jack Russell, Jeff Clark, Arlene James bringing you this week's 18 Hit Parade songs for only 17¢ each, you get the best record offer in the history of the record business. Don't Delay. Mail coupon today!



**DEAN MARTIN** →

of the **Dean Martin-Jerry Lewis team** brings you the **Song Parade Hits** for only 17¢ each song.



**JEFF CLARK,**  
Formerly of the **Lucky Strike Hit Parade** brings you for 17¢ each the **Song Parade Top Hit** Now on the **Kate Smith Show!**



**NOTE THE OLD STYLE RECORD** has only one song on each side. The **New Improved record** has closer grooves with three complete songs on each side. The closer grooved record puts over 10,000 inches of grooves on each side. You get 3 complete hits on each side.

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If you don't think you get a bargain, if you don't think you save money, if for any reason you are not 100% satisfied, return the records for your money back, AND keep any 6 Free!

**KEEP ANY SIX FREE AND RETURN THE Remaining 12 For Refund If not Satisfied.**



**ARLENE JAMES,**  
appeared on **Ed Sullivan's Toast of the Town**, on **NBC-TV** shows with **John Conte** for **Van Camp Foods**, also with **Harry James**, **Sammy Kaye** and **Ben Miller's Embassy Club**.

☐ **YOU GET 18 SONG PARADE SMASH HITS FOR ONLY \$2.98 By DEAN MARTIN and Others**

- |                         |                               |
|-------------------------|-------------------------------|
| 1. YAYA CON DIOS        | 10. GOD BLESS US ALL          |
| 2. NO OTHER LOVE        | 11. OH!                       |
| 3. CRYING IN THE CHAPEL | 12. SONG FROM MOULIN ROUGE    |
| 4. YOU, YOU, YOU        | 13. C'EST EST SI BON          |
| 5. P.S. I LOVE YOU      | 14. MY LOVE, MY LOVE          |
| 6. WITH THESE HANDS     | 15. BUTTERFLIES               |
| 7. DRAGNET              | 16. WALKING MY BABY BACK HOME |
| 8. ALLEZ-VOUS-EN        | 17. EH, CUMPARI               |
| 9. EBBTIDE              | 18. TROPICANA                 |

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- |  |                             |
|--|-----------------------------|
| 1. GAMBLER'S GUITAR                    | 10. IT'S BEEN SO LONG       |
| 2. CRYING IN THE CHAPEL                | 11. I WON'T BE HOME NO MORE |
| 3. HEY JOE!                            | 12. TENNESSEE WIG-WALK      |
| 4. A DEAR JOHN LETTER                  | 13. CHICK-A-BODD            |
| 5. HOW'S THE WORLD TREATING YOU?       | 14. RUB-A-DUB-DUB           |
| 6. IS ZAT YOU MYRTLE?                  | 15. DANNY BOY               |
| 7. CARIBBEAN                           | 16. PRIVATE PROPERTY        |
| 8. I FORGOT MORE THAN YOU'LL EVER KNOW | 17. TRADEMARK               |
| 9. LIGHTHOUSE                          | 18. ALABAMA                 |

☐ **18 MOST POPULAR CHRISTMAS SONGS \$2.98**

- |   |                                      |
|---|--------------------------------------|
| 1. SLEIGH RIDE                                    | 11. I SAW MDMMY KISSING SANTA CLAUS  |
| 2. JINGLE BELLS                                   | 12. 'T WAS THE NITE BEFORE CHRISTMAS |
| 3. WHITE CHRISTMAS                                | 13. SANTA CLAUS IS COMING TO TOWN    |
| 4. I'LL BE HOME FOR CHRISTMAS                     | 14. FROSTY THE SNOWMAN               |
| 5. SILENT NIGHT                                   | 15. YOU'RE ALL I WANT FOR CHRISTMAS  |
| 6. ADESTE FIDELIS                                 | 16. SILVER BELLS                     |
| 7. WINTER WONDERLAND                              | 17. RUDDOLPH THE RED-NOSED REINDEER  |
| 8. HAPPY HOLIDAY                                  | 18. CHRISTMAS ISLAND                 |
| 9. ALL I WANT FOR CHRISTMAS IS MY TWO FRONT TEETH |                                      |
| 10. LET IT SNOW                                   |                                      |

☐ **18 MOST POPULAR RHYTHM & BLUES \$2.98**

- |                          |                              |
|--------------------------|------------------------------|
| 1. GDDO LOVING           | 10. JUST WALKIN' IN THE RAIN |
| 2. THE CLUCK             | 11. FEELING GDDO             |
| 3. PLEASE DON'T LEAVE ME | 12. DRAGNET BLUES            |
| 4. TOO MUCH LOVIN'       | 13. WHY? OH WHY?             |
| 5. PLEASE LOVE ME        | 14. THIRD DEGREE             |
| 6. SHAKE A HAND          | 15. 40 CUPS OF COFFEE        |
| 7. GET IT                | 16. CROSS MY HEART           |
| 8. DON'T DECEIVE ME      | 17. ONE SCOTCH               |
| 9. MERCY? MR. PERCY      | 18. CRYING IN THE CHAPEL     |

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| 3. BUFFALO GAL     | 9. RED RIVER VALLEY     |
| 4. DH, SUSANNA     | 10. ARKANSAS TRAVELER   |
| 5. SOLDIER'S JOY   | 11. LITTLE BROWN JUG    |
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# Home Movies

HOLLYWOOD'S MAGAZINE FOR THE

8mm AND 16mm AMATEUR

and

professional

## CINE PHOTOGRAPHER

Vol. XX

CONTENTS FOR NOVEMBER, 1953

No. 11

### articles — home movies

8mm WIDE SCREEN IN PARIS—By Leon Vickman	440
PHOTO FUN IN LONDON—By S. J. Licata	444
MUSIC FOR YOUR MOVIES—By Dow Garlock	445
SOUP UP YOUR TITLES—By Burton Marks	446
SIMPLE MOVIE AIDS—By H. H. Reech	446
SIMPLE ANIMATION—By D. O. Lynch	447
SHOOT A SEQUENCE—By A. M. Dobias	447
CONSUMER REPORT—By James Randolph	448
CINE COLLEGE—By E. A. Mecca (second of a series)	449

### articles — Cine Photographer

THE MOBILE CAMERA—By Leonard Clairmont	457
STORY OF A TRAFFIC FILM—By Henry Provisor	458
CLOSED VISION—By Hector Poirier	459
TIPS ON DIRECTION—By Philip Booth	460

### departments

TWO SHORT SCRIPTS	438
CLUB NEWS	439
LETTERS AND POT POURRI	440
MOVIE IDEAS	442
LET'S GO SHOPPING	450
MOVIE MAGIC	452
16mm PROGRAM FILMS	456
FILM LIBRARIES	472
CLASSIFIED ADVERTISING	473
TIMELY TITLES—By Marion Kyle	475

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Travel: S. J. Licata

Technical Editors  
JAMES RANDOLPH

Correspondents

LEON VICKMAN, Paris  
AUSTIN BURTON, Montreal  
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Associate Editors

L. L. ROWE  
JOS. STEIN

CHARLES J. VER HALEN  
Publisher

Art Director: JOE WALL  
Advertising: SYD CASSYD

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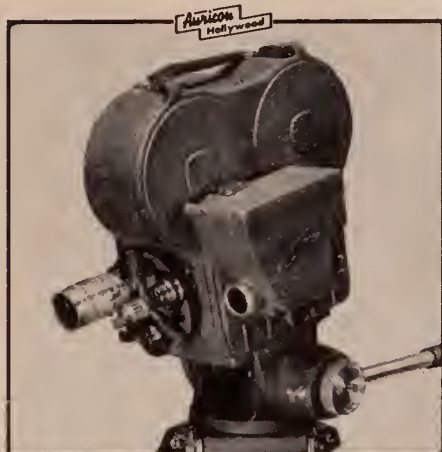


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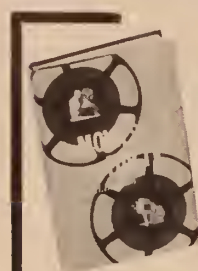
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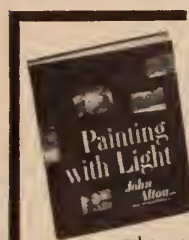


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# 2 SHORT SCRIPTS...

A Future Look By FRANK J. BERTOLM

The following skit may be filmed on 50 feet of 8mm or 100 feet of 16mm.

1. L.S. Mother and Dad seated, looking at cover of book. Little boy and little girl playing nearby.

2. C.U. Title of book "What Will Your Child Be?"

3. M.S. Over shoulder, Dad turns page of book.

4. C.U. Title on page, "A Nurse?"

5. L.S. Girl dressed as Nurse putting bandage on boy and putting thermometer in his mouth.

FADE OUT

FADE IN

6. M.S. (Same as Scene 3).

7. C.U. Title on page, "A Fireman?"

8. L.S. Boy dressed as a Fireman, complete with red boots, red suspenders and fire hat, running into picture with water hose. Puts out little fire near baby carriage. Girl with doll in arms, kisses him as her hero.

FADE OUT

FADE IN

9. M.S. (Same as Scene 3).

10. C.U. Title on page, "A Teacher?"

11. L.S. Desk with globe, books, etc., near blackboard where girl with eye glasses on is scolding boy sitting on stool with Dunce cap on, looking very sad.

FADE OUT

FADE IN

12. C.U. Title on page, "A Doctor?"

13. L.S. Boy with white coat and little Doctor kit (purchased at any dime store) greets little girl with a "sick" doll. Doctor applies stethoscope, gives bottle of Castor Oil for patient.

FADE OUT

FADE IN

14. M.S. Same as Scene 1.

15. C.U. Mother speaking:

16. C.U. Title, "For the present let's enjoy them as they are now."

17. L.S. Mother and dad hold out arms, children run to them.

18. C.U. Of all four.

FADE OUT

Crime & Punishment By A. M. LAWRENCE

This sketch may be filmed on a single 50 foot roll of 8mm or 100 feet of 16mm.

1. L.S. The Beale residence. Mrs. Beale is on the porch to greet her two young children as they return from a birthday party.

2. M.S. As the children approach their mother, Stanley, aged 11, is trying to hide something.

3. C.U. Mother, curious:

4. C.U. Title: "Is that something you got at the party?"

5. C.U. Stanley nods his head and reluctantly reveals a big piece of candy.

6. C.U. Joanne, accusingly:

7. C.U. Title: "Stanley made a pig of himself, he ate too much candy!"

8. C.U. Stanley has a very guilty expression.

9. M.S. Mrs. Beale, very angry by now, turns and calls to her husband. Mr. Beale comes to the door and hears the story.

10. C.U. Mrs. Beale, demands:

11. C.U. Title: "You must punish him now!"

12. M.S. Mr. Beale reluctantly leads Stanley around to the woodshed.

13. M.S. In the woodshed. Mr. Beale prepares to punish Stanley.

14. M.S. On the front porch, Mrs. Beale weeps quietly while Joanne listens intently for the punishment.

15. C.U. Stanley, thoroughly repentant now:

16. C.U. Title: "Please, Daddy, I'll never eat candy again!"

17. M.S. Mr. Beale picks up a large stick and a pillow.

18. C.U. Mr. Beale giving instructions:

19. C.U. Title: "Every time I hit this, scream good and loud!"

20. M.S. Stanley cooperates and cries each time the pillow is struck.

21. C.U. Stanley crying at the top of his lungs.

22. M.S. Mrs. Beale hears the cries and thinks the punishment is too severe. She goes around to the woodshed.

23. M.S. Mrs. Beale rushes to Stanley to comfort him and begins scolding Mr. Beale for being too severe in his punishment.

24. C.U. Mr. Beale shakes his head with an expression of "You can't win."



# CLUB NEWS

**BUFFALO, New York**—Niagara Cinema League—This club is composed of people interested in the movie making phase of photography and meetings are held the third Wednesday of each month with the exception of July and August.

Next meeting will be held Wednesday, October 21, at the East Utica Branch of the Buffalo Public Library, 332 East Utica starting at 8 p. m. Mr. Jacob Raiser will speak on "Sound on Film" phase of movie making and will also show sound films which he has produced.

**SAN FRANCISCO**—The Golden Gate Cinematographers, report that their Contest Meeting will be held Wednesday evening, Oct. 28, 1953, at 7:30 p. m. in the club rooms at the Masonic Temple, 25 Van Ness Ave., San Francisco, whose members will view and judge the pictures submitted to the contest. A large number of entries have been received and much enthusiasm has been shown in the contest this year, they claim. Films are all in color, many with sound on film and some with magnetic sound on film. The winner of the annual contest will be presented with a large trophy; first, second and third prize ribbons will be given to the next in line.

**SAN FRANCISCO**—Westwood Movie Club—held their Annual Title Night, last week and a feature of the evening was a lecture given by Eric Unmack, president of the organization. The photo, (taken by Shaeffer's Camera Shop) shows Mr. Unmack at left, with a titler, dimmer for fades and dissolves and an assortment of title cards in background.

**VANCOUVER** Home Movie Society—Vancouver, Canada. This group of enthusiastic filmmakers are very active it seems, according to their excellent little sheet called "Reel Talk". As an example, the Zeiss people, who have just produced a unique 8mm camera, sent their representative to a meeting of the Vancouver Society and he described the camera in detail. In Hollywood, all we have seen of the box is merely a small pamphlet, and nothing more. Inquiries reveal that none is stocked anywhere in town. Stan Andrews, editor of the sheet makes an astute observation about the use and misuse of haze filters which makes good common sense. Then we have a few paragraphs about the violent affair this organization is having with the Edmonton (Canada) Movie Club. If you want copies of this little gem write Andrews at 2225 York Street, Vancouver 9, British Columbia, Canada. We think that "Reel Talk" is an excellent bulletin for camera clubs.

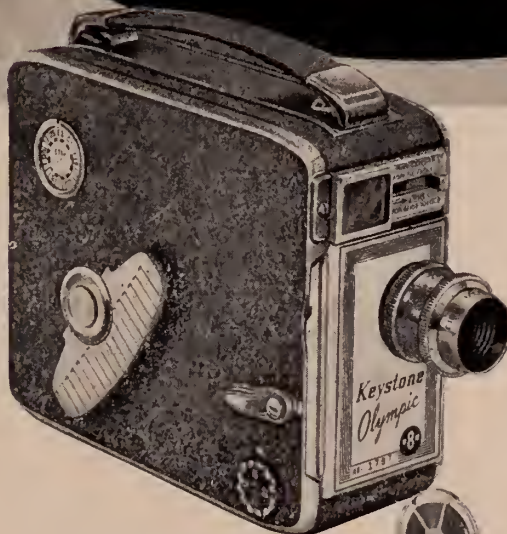


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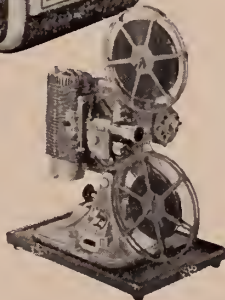
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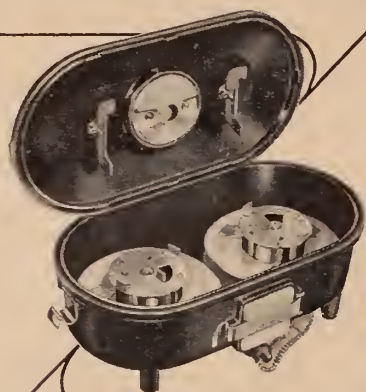
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8mm

## Wide-Screen in Paris

During the International Amateur Film Festival in September which took place in Cannes, the public and the press saw for the first time 8 millimeter movie film projected on a screen which is the same size as the standard 35mm screen.

A new device, developed by the *Cine Club de Cannes*, may be attached on the front of any 16 or 35mm large screen projector, and in a matter of minutes large screen 8mm projection is possible.

This reporter was invited to a press showing of the process just prior to the opening of the Festival. It was amazing to see 8 millimeter projected on a screen measuring 7 by 5.5 meters (22 by 17 feet) just as if the film were on 35mm stock. The details of the picture are almost perfect; the average moviegoer would never know the difference.

The device was developed technically by Georges Gombert. Also part of the group who must be given credit are Raymond Roger, Andre Dumesny, vice-president of the *Cine Club*, and Serge Schmidl, President.

In the large and fabulous Palace of the Festival where both the professional and amateur Festivals of Cannes take place each year there is a distance of 38 meters (118 feet) between the projector and the screen. During the Amateur Festival 8 and 16mm films were projected interchangeably on the screen. For further information on the availability of the device one must address their letters directly to Cannes, France.

—Leonard Vickman, Paris.

*Editor's Note: While Home Movies Correspondent Vickman is a man of extreme caution and fine integrity — this sounds too good to be true. That's why we have asked for more details and will report in further detail in an early issue of Home Movies.*

Exclusive!

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## letters- and pot pourri

Our incoming mail indicates a strong preference for details, without confusing terms. That's our mission and our prime purpose in choosing the stories and articles which appear in HOME MOVIES. Those readers who are interested in professional items may turn to the CINE PHOTOGRAPHER section. HOME MOVIES will remain simple, informative and entertaining. And speaking of content we request readers to tell us what they want. Of course, we can't possibly answer all the mail that comes in, but at least one staff member reads each letter. And this effects the pattern and contents of the magazine. The most interesting letters will be reproduced in the "Letters" column—so let's hear from you with comments and new approaches to photography which you might have discovered. We would like to share them with you.

### COALS TO NEWCASTLE —

I wonder if any of our American friends were in London during the recent Coronation. I would be happy to exchange footage with anyone who has all or part of the whole parade.

—Henry Lemoine,  
London, England

Readers who have films as requested by Lemoine may contact him here, care of HOME MOVIES.

**LONG LOST FRIEND** — Are you the same person who taught me photography in Minneapolis in 1946, and who worked with me on a film called "The Stretched Man".

—Ted Cardell,  
London

Yes, yes, yes.—Ed.

**ANCHORAGE, ALASKA**— May I commend you on the fine professional section begun last January in your fine magazine. While most of the material is over my head, I find that sometimes the odd item is of great use in my personal movie making.

—Raymond Ellis

\* \* \*

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## THANKSGIVING

Year after year I shoot the same old Thanksgiving films. Each year the family romps in from the surrounding countryside, whomps themselves down at the table and spends three hours stuffing down the goodies. I'm not complaining about the holiday (for its solidly American) and I'm not complaining about the food (for it's really good) nor am I complaining about my family (for it's good to see them and they're nice people). What I'm complaining about is the fact that each new film is identical to last year's story. Nothing is new or exciting.

This year I'm breaking free. We're still having our Thanksgiving dinner and I'm being a part of it—but not on film. So far as I'm concerned I've shot my last Thanksgiving Day family get-together. This year I'm planning



to expand my Thanksgiving coverage. I'm going to try to show how my city reacts to the holiday. I've decided that it is much more important than just one family.

I'll cover all the meanings of the day. I'll tour the mission to show the down-and-outers getting their first full meal in days. I'll show their happiness and the full turkey plates. I'll go to the city jails and down the city streets. I'm going to try to show the long lines at theatres and night clubs. I hope to show the after dinner entertainments. Only with such scope can I hope to show the city celebrating.

In fact, to emphasize the fact that this day is different from all the others I feel that I'm going to need contrast. In other words I'll have to show the missions, the city streets, the theatres and night clubs on ordinary days to show the difference. I honestly feel that this film can be good. It can tell the real story. Maybe I'm wrong, but I feel that a film such as this should be worth a lot as a honest documentary. Perhaps some of your readers would like to make one.

—Jas Devon, Boston.

## SYMBOLS

I recently completed a film and found myself stuck with one which just didn't come off. It had all of the elements: a good story, a pretty fair

# MOVIE IDEAS

photographic job and believable acting. Still, the movie didn't carry over the emotions which I tried very hard to convey in each of the scenes.

The scenes seemed to carry the story line very well and none of the scenes seemed superfluous. I couldn't put my finger on the trouble until I happened to notice a magazine advertisement which held the key. It worked out so well that I'd like to pass it along to HOME MOVIE readers.

The idea is this: each object we see is more to us than just the object which it represents. That is, certain shapes and certain objects, have a double or hidden meaning for us because of our background and educations. For example: without thinking a cross is more than just a wooden object. It is the symbol of religion, of purity and of God. A rose brings to mind romance, freshness and purity and frailty.

With this in mind I re-edited my films. I checked off spots which seemed to lack the impact I wanted. Then, I analyzed each of these spots, seeking to find the basic emotional theme. When I'd done this I found a symbol for each one. I did not simply insert the symbol, but worked into the scene.

For example: In one scene two lovers meet in a field and embrace. Originally, I shot the scene straight. The lovers meet and embrace under a tree. On my re-take, I kept this action, but



just before the kiss, I cut to a shot of a rose held in the girl's hand. She brings the rose up to her face. The camera follows the rose. As it reaches her cheek the two kiss.

By the addition of the rose I found that my scene had added to its statement. Instead of merely saying "love", it now said "Love, fresh, pure, fine".

It was the idea I wanted originally.

I'm certain this will work for other movie makers. Examples of the symbols which are used may be found in magazines. Food advertisements especially are full of them, carefully subordinated to the main story, but still powerful. Watch for them. If I may "corn" a phrase — a good movie is a "symbol" thing to make.

—Mona Black, Long Beach, Calif.

## HOW-NOT-TO-DO-IT

A national magazine, with its millions of readers, recently ran a story on the current Do-It-Yourself



craze. The craze which is capturing millions of Americans, compelling them to build things at home and running the gamut from chairs to houses. As I began thinking about the proclamation, I began to notice that I'd fallen under the magic spell. Among other things I made my own movies, did a little puttering around the house, and made minor repairs to my car.

As I delved deeper into this, I began to wonder just what kind of trouble the how-to-do-it kick could bring to a family. I decided to tell the story in one reel.

The hero, Johnny Fixer, is a married man with one child and a small house. In a magazine he learns how to fix his own plumbing, and, in quick succession, fix his car, build a boat and re-roof his own house. These ideas appeal to him. He decided to try them. He begins by purchasing half a tool factory at his local hardware store.

At home Johnny dumps the carload of tools in the middle of the living room floor. He takes stock of his home

• See IDEAS on Page 451



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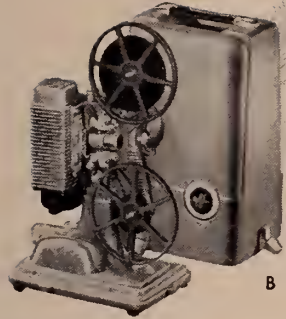
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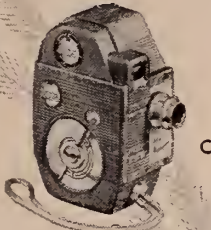
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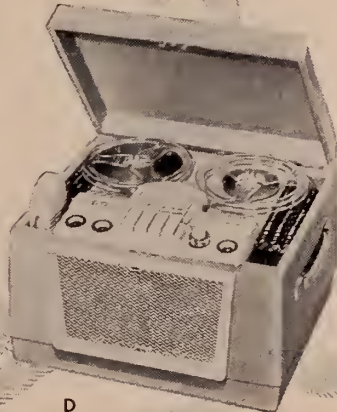
(A) "B-61" 8MM MAGAZINE CAMERA  
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"B-61" with plastic "Swing-Away" case, \$116.50



(B) DELUXE "85" 8MM PROJECTOR  
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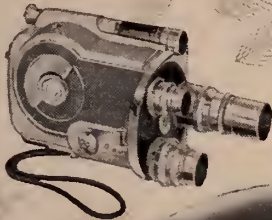
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T-100—Standard, 1-hour play.....\$169.50  
T-500—Deluxe, 2-hour play.....\$179.50





# FOTO FUN *in LONDON*

By S. J. LICATA



Big Ben with the statue of Boadicea in the foreground.



Treasury Building tower with the statue of Lincoln in the foreground, Parliament Square near Westminster Abbey.



Buckingham Palace, about half an hour before the changing of the guard. Get there in plenty of time to choose your spot.

As a city to see and photograph London is so vast that anything like a complete coverage would be book length. Therefore, what we will talk about in this article are some of the more important photographic points, mentioning along the way others that may interest you, the visitor. Of necessity, even the photographic list in this article is far from complete. Many new and impressive scenes will be found by the observant cinematographer. London is a big, busy city with every conceivable facet of civilization and an open eye will see many significant and unusual pictures.

**Y**OUR stay in London should not be less than four days, preferably six or seven. With four days as a basis, we give you this well-rounded plan that enables you to see just about everything possible in the time. Where many museums, art galleries and historic buildings are concerned a definite time schedule is very difficult. The following will put you in the more important places at a good time of day. This four day guide is routed in areas such that the sequence of the days is changeable.

We commence with Buckingham Palace and the changing of the guard. As this occurs only once every 48 hours it would be wise to check shortly after arriving in London to know which day the ceremony takes place.

*First day:* Take the subway to Trafalgar Square. We'll be back in the Square later so walk directly to the entrance of the Mall. Arrive by 9:30 a. m. for an unhurried walk up the Mall. The changing of the guard be-

gins at 10:30 and this time before the change will give you a chance to see a little of St. James' Park on the left, St. James' Palace and Clarence House on the right. Note particularly the entrance to the Mall — this arch replaced the Marble Arch (to be seen later) which was too narrow for the State Coach. As you walk up the Mall you will see the delicate ornamental ironwork erected overhead for the coronation. You should arrive at Buckingham by 10:00 or shortly thereafter to precede the large crowd that is always present for this occasion.

At this point it should be mentioned that a *permit must be obtained to use a tripod on any public grounds*. This permit may be obtained from the city offices.

In front of Buckingham Palace is the huge Victoria Monument, carved from one solid block of marble. There are many good angles from which to shoot this monument but, if you want to shoot the front with the Palace in the background do so as early as possible, because by 11:00 a. m. the sun shifts around so that the front of the Palace is in shadow. As with so many old buildings, the Palace is quite dark and the contrast between the white monument and the black building is very great.

The changing of the guard requires more than an hour to complete and a few notes will tell you what to expect. First the present regiment on

Dome of St. Paul's Cathedral taken from a side street to the right of the church.





## A Home Movies Travelogue

duty and its band parade up the Mall and into the Palace grounds (to which you are not allowed). Shortly afterwards the new guards and their band arrive, marching in from either side-road by the Palace. During the inspection and the actual changing of the various guardposts, a third band plays and the Horse Guards ride through. These Horse Guards are very colorful on their horses so take care not to miss a shot of them as they round the monument. After the guards on duty have been replaced, the retiring guards and band leave, followed a few minutes later by the new guards. As the new guards leave the palace grounds they march to slow music until they start to circle the Victoria Monument, then the tempo increases. This will make an interesting scene for it will look like you have changed your shutter speed. Be sure to get a close-up as they parade by you.

It should be near noon now, so walk to the left of Buckingham and through St. James's Park. Here in the park you will find a charming lake with various water fowl and overhanging willow trees — offering many pleasant points of view.

Emerging from St. James's Park at its East end (near, but to the right of the entrance of the Mall) walk through the Horse Guard Parade and

• See LONDON on Page 460

*Tower Bridge. Just to the left of the picture at the end of the bridge is the Tower of London. Many unusual scenes are to be had in their neighborhood. The bridge is being cleaned as is evidenced by the white peaks.*



## for YOUR MOVIES

By DOW GARLOCK

1937 with Hal Kemp's orchestra, he remained active in radio until 1939 at which time he went with 20th Century Fox where he was engaged in music preparation. In 1942, reviving his training in engineering, he worked on a number of secret projects for the army and navy. In 1946 he returned to music preparation in the motion picture studios, working for Paramount, Columbia, Warner Bros., R.K.O., Universal-International and many others. He is currently employed at 20th Century Fox. In passing, it might be noted that Mr. Garlock is also an avid amateur movie maker who has produced a number of prize winning films both in club and national competition. He is a member of two cine clubs in Los Angeles.

That's why we feel that this series by Dow Garlock will be of great value to HOME MOVIES readers. Reason: he is a competent musician with a professional mind, yet he understands the problems of the amateur movie maker, and he has written this material, bearing in mind the problems of the non-professional.—Ed.

TO the average amateur, his first pictures were noteworthy epics and the source of a great deal of satisfaction. As time passed, this same amateur, looking at his early efforts with a more critical eye, has probably wondered just how he could have perpetrated such atrocities in the name of photography.

This change of attitude is understandable if he has progressed substantially beyond the, "Look, it Moves", stage. His critical evaluation now is continually comparing his results with the pictures he sees at the theater. This comparison and the degree to which he can achieve the results of the professional, is the measure of his success or failure.

Because of the fact that music has been associated with movies (even in the days of the silent pictures), many amateurs have put music with their pictures. In so doing, they have not only fulfilled an anticipation of those viewing the picture, but they have also enhanced the entertainment value of their films even though this music was little more than something to go *with* their picture.

Music can be incorporated with a

picture either on the film itself or by a separate means such as phonograph records. Records can also be the source of a wide variety of sound effects. With the advent of magnetic recorders and magnetic recording on the film itself, the incorporation of music (or sound) to a picture has opened a whole new field for the amateur.

In the past, most amateurs have been content to use music simply as something to go *with* their pictures in contrast to the use of music as a *part* of their pictures. To a great extent he has confined his musical accompaniment to selections of neutral character that would not be obtrusive or in bad taste and would go *with* a wide variety of pictorial material also neutral in character. The reason could be attributed to any one (or a combination) of three factors. 1) lack of imagination or effort, 2) lack of knowledge and 3) the inherent limitations that the then available equipment put upon close intercutting or cueing.

But with the facilities for magnetic recording now available to the movie maker, there is practically no limit as to what he can do in adding music or

• See MUSIC on Page 463



# Soup up your TITLES

By BURTON MARKS



Using the inexpensive letters found in a supermarket, the author describes how to use dry alphabet soup to make simple titles

MANY owners of typewriter titlers who seek professional looking titles are often discouraged by the apparent limitations of the titler. Though its small titling area has many advantages over larger equipment, these advantages seem to be overwhelmed



(Top)—A unique title can be made by gluing letters to plastic sheet and then using a flat-sided bottle as a background.

by its disadvantages — the principle one being the fact that no title letters are available for use with such a small titling area. A titling outfit is now available, however, but unfortunately few amateur makers know where to get it. Actually it's been on the market for years hidden in the corner grocery store under the assumed name of alphabet soup.

Much has been written about the use of the printing press, the typewriter, stenciled hand lettering, etc., for making titles, but little if anything has been said about the possibilities of titling with alphabet soup. Possibly the world's most inexpensive titling outfit, it is ideal for making titles with the typewriter titler and may be used in many ingenious ways

to produce titles good enough to rival those made with elaborate and expensive professional equipment.

A package of the tiny letters costs a very nominal sum and one package should last a lifetime of title making. The letters are of perfect size to accommodate the typewriter titler's small filming area, yet are still large enough to be handled easily without the aid of a tweezer. They may be glued to practically any surface to produce a never ending array of colorful backgrounds. Once a title has been filmed, the letters used may be discarded, because each package comes with a more than ample supply of each letter.

Suitable backgrounds for the letters are literally without number. Picture postcards, magazine illustrations, photographs, textured papers, colorful textiles all make highly interesting background material. To go beyond the conventional flat background, glue the letters to a small sheet of celluloid or glass and the background possibili-

• See TITLES on Page 466

(Bottom)—Standard typewriter titler which is just one of the many kinds which can be adapted to this interesting application of titling.



## Simple MOVIE AIDS

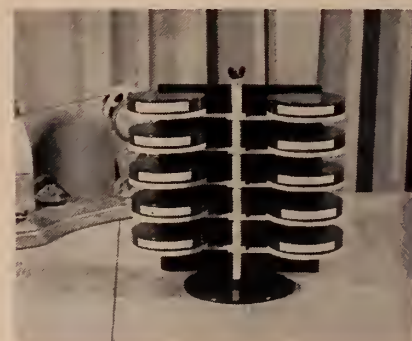
By H. H. REECH

### ACCESSORIES DISPENSER

The movie amateur has to have within easy reach many accessories during editing and other movie work. A simple dispenser made more or less of scrap parts is shown in the photograph and takes less than two hours to make, without the paint work.

Ten discarded cans of "Scotch" Electrical tape are used. Bottoms are drilled and fastened to 4" x 5/8" steel mending plates by short flat head screws and thin nuts. A round 5" x 1/4" scrap steel disc serves as base after being drilled and tapped to take the center rod. This was 1/4" round steel stock, 10" long. Spacers came from a war surplus mixture and are aluminum bushings, 1 1/4" x 7/16". Top end of the center rod is threaded too and seats a nut and wing nut to give correct pressure.

The back plate is made of 1/8" masonite board held at the bottom



by a 2" angle brace which is put between the base plate and the first spacer. Mending plates and spacers were sprayed white; can lids and back maroon or brown. Typewritten labels were put on the lids by means of Scotch tape.

Typical items on plastic 50 ft. lab reels dispensed by this gadget are:

- 8mm black leader
- 8mm white leader
- 8mm Sound-Stripe leader
- 8mm Focus-leader
- 8mm "The End" titles
- 8mm "Labelon" tape
- 1/4 in. Leader and Timing Tape
- Magnetic recording Splicing Tape
- "Scotch Tape"
- "Mystik Tape"

• See MOVIE AIDS on Page 466



# Simple ANIMATION

By D. O. LYNCH

Would you like to make your own animated cartoons? And make them without the thousands of separate drawings they find necessary in Hollywood? You'll need a package of paper which can be purchased at any art supply store. It comes in assorted colors and is somewhat heavier than regular paper, therefore less likely to curl when cut. And you'll also need some snaps (such as women sew on clothes).

Begin by tracing your main character on a piece of plain white paper. Trace him from a magazine or comic strip. Or if you draw, create a new character. Determine what action you want in a scene and plan to have only those joints movable which are necessary to that particular action. With a



little thought this number can be reduced. If a figure is to walk, the number of joints required can be reduced by putting one hand in a pocket, or have the figure carry something so that one arm need not move. Long dresses on women cover up legs that might otherwise have to be shown to move, or have you noticed?

Next transfer the figure to your colored paper and cut it out in sections leaving an overlapping portion at the ends of those joints which are to move. These overlaps should be rounded off at the ends so that they won't seem to bulge later on when animated. Punch one of the snaps through any two limbs to be joined and snap them together. It may be necessary to trim the excess paper away from around the hole in order for the snap to fit securely. If you wish, you may conceal the snap by pasting over it a flap of paper representing some article of clothing. Use pen and ink, crayons (which are surprisingly effective) or paints to fill in whatever detail desired. Perhaps the kids would like to help. Now you're all set to try this on the footage that remains from last weekend.

• See ANIMATION on Page 453

# shoot a SEQUENCE:

By A. M. DOBIAS

If you want to *tell* a story—get it down on paper. If you want to *shoot* a story, no matter how simple, you have to think of the sequence before you press the button.

The photos accompanying this article depict a simple sequence which tells the story. Broken down, the sequence is simply a series of related scenes, one interlocking with the other to tell the complete story.

Now back to the photos.

It's a pleasant day and our hero takes a gander at the sky to see if the weather will hold. Things look good so he goes into the garage where his bike is stored and wheels it out—ready to go. (Notice that the third photo changes direction—and this is bad because a smooth sequence will contain action which flows smoothly in one direction only).

After wheeling along for approximately a few feet, our young hero finds that he's got a bad axle—so, it's back to the garage to fix the bike. In the meantime a sardonic collection of onlookers gather to watch him work, and the repair goes on despite the uninhibited criticism from all sides.

When the work is done our hero flashes a triumphant smile, wheels the bike out again and is away for a few hours of fun on his beloved bike.

In essence—there's a simple sequence which tells a complete story in a few feet. Actually, this is not the function of a sequence because each sequence is part of the whole. Therefore, the sequence cannot be a complete story by itself. But we have used this example to clarify.

First thing to do is to make an establishing shot. The function of this is to establish the locale, or the area of interest. After this is done, the main character or main action is made and this is generally a medium shot. This will introduce the subject to the audience.

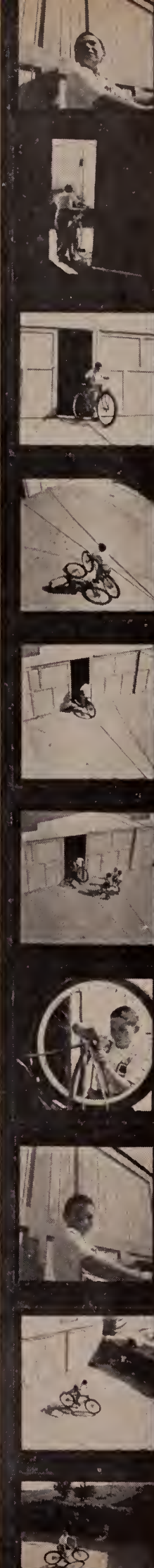
But this only whets our appetite and we want to know *what* the subject is doing, in relation to the whole sequence. This is your cue for a bit of business or action which will clarify or point up the sequence. Choose any kind of action which tell your story succinctly.

Shoot the action and then move in for a close-up. This confines the interest to one area and has tremendous impact on the audience.

Now let's go back to the establishing shot and see what makes a good one, and why it is made in a specific manner.

Think of the best viewpoint for the camera just as you would think of the best viewpoint from which to see something in real life. Suppose, for example, that you decide to walk over to see the Smiths in the new house which they have just finished building. Your first view of it would be from down the street, and you stop to admire the spacious front lawn, the beautiful trees, the lines of the house, and so on. From this distant view you get

• See SEQUENCE on Page 471





# CONSUMER REPORT

This report is the first Home Movies Consumer report on a semi-professional tripod. Others will follow. The "Camart Scout" is sold by The Camera Mart Inc., 1845 Broadway, at 60th St., New York 23, New York.

By JAMES RANDOLPH



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MANY Western films, historic spectacles and musicals, open with a zooming dolly shot from great heights swooping down to street level. We can appreciate this but who can afford the huge cranes and dollies required to create this exciting effect? With the use of simple and inexpensive tools, we can add character and a professional touch to our films, since it is the unusual angle of view that creates and holds the interest of the viewer.

Most photographers know that the hand-held movie camera has its limitations and is an operation only for the most steady and experienced hands. One of the photographers most important tools is his tripod. But here again, many forsake the variability offered by accessories and use the standard tripod exclusively. *This is similar to shooting all your film with a normal lens and rejecting the variety offered by the wide angle and telephoto objectives.* The standard tripod, like the Camart Scout tripod, which we are examining here is, of course the one required for most action and everyone is familiar with its use. But let's check some of our previous footage. Aren't there some scenes where a lower angle would have been to better advantage, or where you wished you were able to shoot from a "worm's eye view"? With two fairly simple and yet inexpensive additions to your standard tripod, you are equipped with the tools of the professional and be prepared for filming from almost any angle.

The first addition is the baby tripod, such as the Camart CUB baby tripod. Approximately slightly less than half the height of the standard, it was originally designed for photographing babies. You know that to do so from a standard tripod distorts the head and shortens the legs. With the baby tripod, baby becomes a normal shot. From there it was easy to adapt the baby tripod for all low angle shooting or in tight spots where the leg spread of a standard tripod is too wide. The baby is never left behind by the professional going on location, for with it he is ready for any assignment. It is a matter of a few seconds to transfer the interchangeable pan and tilt head from the standard

to the baby and you are ready for action. Some of its many uses besides photographing children, is where the script calls for a scene as viewed from a child's eyes, or a set where the char-



acters are all seated and you want to come down to shoot at their level. Also the baby tripod is invaluable for animal pictures of most any sort as well as botanical garden displays.

Now for the smallest accessory is size but certainly not in ability, the oddly named and shaped hi-hat. Possibly so called because it is just about that height. Again our tripod pan and tilt head can be transferred quite readily when required for low angle shots. The hi-hat usually has three legs with holes drilled into each one of them for fastening to a board or structure. Besides the low angle the hi-hat is invaluable for table top work, close-ups of very small objects, or may be used as a mount in an airplane for aerial photography. Animation set-ups may be done by bolting the hi-hat (with tripod head and camera attached) to a wall or a vertical plane for a solid and steady mount to shoot straight down. Another way to use the



# CINE COLLEGE

This corner is devoted to beginners only. Future articles will be reproduced here every month especially for those who are new to the art of making movies.

## SECOND OF A SERIES

### SHOOTING THE PICTURE

THE average amateur who shoots for home consumption cannot by any stretch of the imagination, compete with the smooth polish of the Hollywood productions. Unless you have a pot full of the green stuff, professional actors, the time and cost for retakes, skilled writers, directors, and equipment, the amateur can hope only to produce a film that will stand up favorably with Hollywood standards. However, you can lift your epics out of the ordinary class; you can make a picture your friends would enjoy seeing over and over again, and one that will have the polish of the advanced amateur. And even some of the smoothness of the pros.

There is an old saying among movie enthusiasts that a moving picture camera is made to record motion, not provide it. Merely because an object is in motion is not always sufficient reason to burn film recording it. Film your subject matter doing something for a reason and a purpose. There must be a *reason* for the action. There is nothing more distracting than to take a shot merely for the sake of taking a picture. If there is no purpose behind the action, don't shoot it.

If Uncle Jim is a fisherman, have him looking over his rod, oiling a reel, cleaning the tackle box or doing something with which he is most familiar. Don't have him "act"; he'll

• See CINE COLLEGE on Page 465



hi-hat is to bolt it to a board (the length depending upon the purpose) and with it you can shoot straight down into the street from a roof-top or out of the window very easily and very safely. Many is the time the hi-hat is used on the front or rear bumper of a car, or in the rear window, or on top of the front seat shooting through the windshield. Many familiar auto chase scenes are filmed this way and the hi-hat adds the professional touch. The standard tripod, the baby tripod, and the hi-hat illustrated here, make a well-coordinated package for the advanced amateur and professional. It is priced as follows:

Tripod alone, "Scout" which includes pan head and extends from 42" closed to 72" — \$104.50. The baby tripod, "The Cub" sells for \$35. and the "High Hat" made for low-angle shots retails for \$16.00. Overall quality is excellent and price is low when one considers that these items are made to be used for any 16mm or 35mm cameras. Check the manufacturer for details.

\* \* \*

TAKE EVERY opportunity to view other people's films so that you can see the effect of the different methods of handling, from the point of view of the audience. This will help in deciding what to leave in and what to cut out of your own films.

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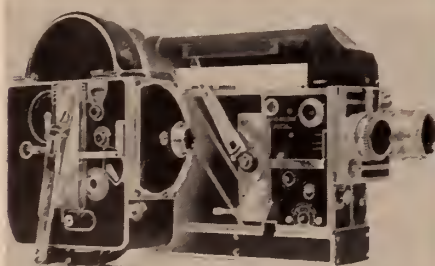
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**NEW SYNC GUN AND SLATE**—The traditional scene slate has been changed and is now combined with a sync. gun, according to S. O. S. Cinema Supply, 602 West 52nd Street New York 19, N. Y. The scene slate and gun with trigger slapstick is made of lightweight plywood and works very simply and efficiently, the manufacturer claims. The unit has circular windows in which the visual sync. frame is immediately recognized. Pertinent information can be made with chalk and easily erased. Price is modest—\$24.50 complete from S. O. S. Cinema Supply, New York.



**TRIANGLE LOCK**—Florman & Babb, New York motion picture equipment dealers, announce the first really important improvement in tripod triangles since "Birth of a Nation", they claim.

The F&B Leg-Lock Triangle includes screw-down clamps which fasten securely to each tripod leg. Large finger-grooved knobs permit maximum tightening pressure. This feature prevents legs jumping out of triangle when moved. Camera plus triangle may now be moved by one man alone.

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Another feature is the large engraved numerals on each extendable leg for quick and accurate levelling. Triangle can now be clamped on roof of station wagon. Maximum safety, stability and rigidity are now assured.

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**8**

**NEW COLOR, CLICK STOP LENSES**—Chicago, November 1—A "new look" for two Bell & Howell 8mm spool load motion picture cameras—the 134-V (single lens) and 134-TA (tri lens)—was announced by the company today. The cameras are now available in a fawn metallic finish to match their companion piece, the Regent 8mm projector.

To contrast with the fawn metallic color of the cameras, the footage counter and speed dial are finished in dubonnet. The circular area that frames the winding key is maroon.

In addition to the color change, 134-V and 134-TA standard 0.5" f2.5 lenses now come equipped with click stops for easier setting of the lens.

There has been no increase in price of the two cameras. The 134-V retails at \$89.95, the 134-TA at \$129.95 with 0.5" f2.5 lens and including Federal Exise Tax.



**NEW MUFFLERS MAKE BETTER MOTORS**—There's a new replacement muffler on the market which has just been perfected in Hollywood. Called the "Glas Pac", the unit is used in place of the regular muffler and provides better mileage and less back pressure, manufacturer claims. The "Glas Pac" gives a straight through exhaust flow allowing the motor to operate more efficiently. The unit is seamless, has no baffle construction and is packed with fibre glass, is rust proof, and guaranteed for life. While one replacement muffler will make a great difference in the performance of any car, two units are much better. The Shell Muffler Shop will install single or duals on request. Prices \$9.95 for 6 cylinder cars and others to \$10.95. For additional information write company at 11726 Wilshire Blvd., Los Angeles 25, California.





## MOVIE IDEAS

• Continued from Page 442

projects and decides to repair the plumbing first.

In the process he drags every odd length of pipe into the living room, saws, bends and re-adjusts each one. He re-solders and re-washers each fitting and fixture. Finally, he replaces each length of pipe, ending up with two or three pieces left over. These he cheerfully discards.

Then, he starts on his car. Carrying all the oil-soaked parts into the front room where he un-bolts, re-gaskets and assembles every part. After this he begins on his boat, but half way through, he finds he cannot take it outside. He dismantles the boat, tosses it out the door, just as his wife enters. She demands to know just what is happening. He tells her he's been a good kid, fixed the plumbing and car, and started on their own personal yacht. The moment she spies the living room she is horrified.

The living room looks as if a tornado has been dancing in it. The room is virtually a ruined mess. Even a professional fixit would have a full-time repairing it. Suddenly an idea hits his wife. She rushes into the kitchen.

In the kitchen, pipe are sticking out of all odd corners and cabinets. It looks like nothing in the world. She turns on the faucet—no water comes out. Suddenly the back door opens, water pours in, and with it the parts of the boat. Horrified Johnny Fixit rushes through the river to the back yard. There, spouting water like the fountain of youth, is his car.

The film was a lot of fun to make. The water sequences, and the general fixiting, were made in one of three ways: miniature sets, double exposures and with trick photography. The film was a real test of my photographic knowledge.

—Jack Eben, Kenosha, Wisconsin.

## EDITING IDEA

**Making cuts which must be keyed to specific actions, can be troublesome.** Those of you who find yourselves in difficulty trying to select "just the right frame", will find Frank Smith's idea worthwhile:

"An editor does not give a big enough image size and a projector moves too fast. Try projecting the scene with the projector hooked up to a rheostat. It will slow down the film and give you a chance to check the entire scene while making your choice of the proper place to cut." (Yes, but how about the damage to the lamps which will suffer from the added heat?)



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## SOUND OFF

Most of us hailed the advent of 16mm and 8mm sound as the "greatest thing since movies". In a very real sense this is true, but I feel that many of us amateur movie makers are overdoing sound. We're running sound over, under and between every scene from romance to pathos. There is a point where this becomes obnoxious and where sound begins to steal from the picture.

That's what I'd like to bring up, in hopes that this letter may hit your Movie Idea column. There are still many places where the maximum dramatic effect needs sound, but there are many more where silence, just plain golden silence is best. In spots like this only the visual story is needed to tell the plot. In other spots only the merest suggestion of background sound is needed to progress the scene.

All too often we seem to latch-on to a particular piece of music and milk it for all its worth. We play it behind every scene, forgetting in many cases, that the music actually divides the attention and robs the scene of meaning.

There is no rule of thumb for this sort of thing. The decision to add sound or keep it out, is a very delicate thing which depends more upon "feel" or esthetic sensations than upon rules. *The only way to decide is to listen, become aware of the value of sound and to develop an ear which really*

*hears* — an ear which can tell when it's best to keep the sound off.

—Earle Quinn, Winnipeg, Canada.

## TITLE BACKGROUNDS

**One of the most interesting title backgrounds is the still photograph** which suddenly becomes a moving part of the scene it introduces. I have only a small laboratory, which allows only development. This problem gave me considerable worry till I solved it this way:

Rather than work from a negative, I reverse all of my films and this further complicated my problem. It meant that I could not have an enlargement made from the film. Instead, after the film is processed, I run it through my editor. At that time I pick out the frame I want to use for the title background. In most cases it is a highly animated scene with exaggerated or humorous action.

Once I've selected the scene I mark the frame, remove the film from the editor and place it in front of a special viewing box which I've made. A light behind the glass on the viewing box illuminates the frame. I have a 35mm camera mounted in front of the frame. Using the even light behind the frame I photograph the frame on the 35mm. Since my film is a positive my 35mm gives me a negative. I have the 35mm frame enlarged to 5 x 7 and place the print in my titler. I then

• See Next Page





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## MOVIE IDEAS

• Continued from Page 451

place my titling over the print and photograph the set-up with my movie camera. When I've exposed enough film I develop it, process it and edit it into my film in the proper slot (ahead of the frame I used for the background). When it is projected, the title is superimposed on a still photo of the scene, then, suddenly the title disappears and scene comes to life and becomes a part of my story.

—Roy Walker, Detroit, Mich.

## HOME ON THE RANGE

This is a plot for a two reeler  
which I made recently — with a

dual purpose in mind. I've watched your Movie Idea column for a long time and I've noted how some of the wives have made good use of their hubby's cameras. Well, I've made Home Movies along with my husband for several years. During that time I've constantly nagged for two things: a long focal length lens and a new stove. Recently, I got my new lens, but the stove was yet to arrive. To hurry the date I planned a movie. It was this:

Mother asks Dad for a new stove. She shows him the trouble and the trails she must go through to cook on the old one, but Dad seems unimpressed. The scene then cuts to a medium shot of mother working over the

## MOVIE MAGIC

PART V

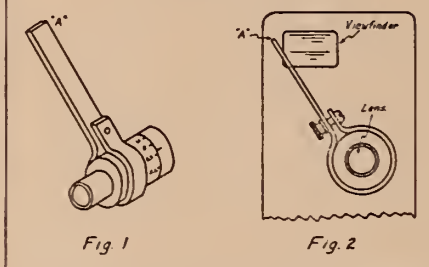
### FADE OUT ATTACHMENT

The simplest and the oldest way of making fades is by slowly closing and opening the diaphragm of the lens, especially with cameras which have wide aperture lenses. Some, like the Filmo 8mm cameras, close completely. But it is difficult to watch the scene through the finder and at the same time fade the lens into the correct diaphragm setting. Here is a gadget that simplifies this problem.

Secure a piece of brass (illustration here) about 1/16 x 1/4 x 4 inches in size, and bend one end into a loop that will fit over the

the arm, so that when looking through the finder, you just see it, in the corner of the finder, as shown in Fig. 2. Now tighten the clamp so that it grips the lens barrel firmly. If making a fade-in, swing the arm over so that the lens diaphragm is closed, or as nearly closed as it will go. When ready to fade-in, simply start rotating lever A and proceed until you see it in the proper position in your finder. This indicates that the lens had been opened to the predetermined correct stop. Fading out, of course, calls for just the opposite procedure. With a little practice it is a simple matter to make good fades in this manner.

FADE OUT ATTACHMENT



iris adjusting barrel on your lens, as shown in Fig. 1. Bend the tip of this looped end back parallel with the main bar, and drill a small hole in this tip and in the bar beneath it. Place a No. 6 machine screw in these two holes, securing the other end with a convenient nut, so that you have an easily operated clamp. Let the other end of the bar extend out far enough so it passes in front of the finder. To use, first set the lens for the desired exposure. Then loosen the clamping screw on the fade gadget and rotate

### SPliced WIPE

Wipes in which one scene literally pushes another diagonally off the screen can be made by splicing the two scenes together with an extra-long diagonal splice. Such splices must be made with unusual care and accuracy: but if they are properly made, they will give fine results.

The diagram illustrates the method. The films are shown upside-down. Figure 1 illustrates a tree scene which is to be wipe-spliced with the film in Fig. 2, a sunset scene. Fig 3 is the resulting wipe.

With a metal straight edge, a razor blade and a little skill, scrape the emulsion off the film as shown in the area marked "C" on Fig. 1. This should cover from 10 to 15 frames. Letter "B" indicates a half frame of which the emulsion should not be touched.

(Continued Next Month)



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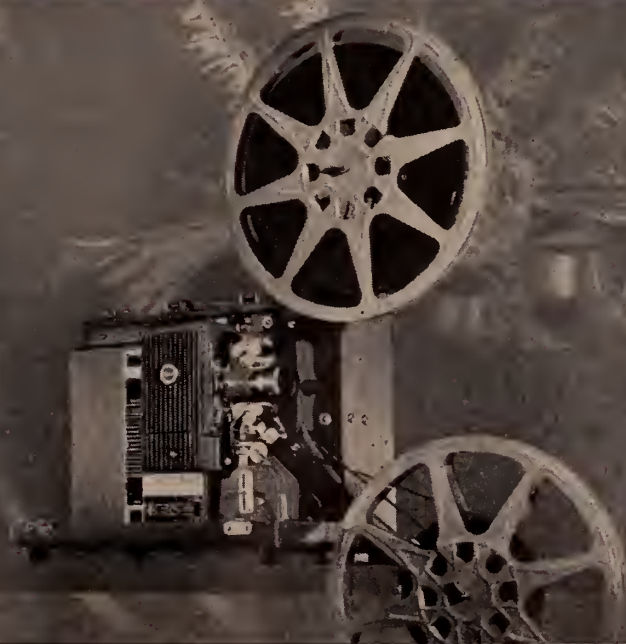
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stove. Everything goes wrong. The doors refuse to stay shut and the burner refuses to light. All through this sequence I kept the emphasis on two points: hard work and heat.

To emphasize these I made several angle shots. One shot was made from the inside of the burner, showing mother working over the tremendous heat. The other shot was made from inside the oven showing how hard it was to open and close the door. All through the scene she kept mopping her brow and I hammered out the message over and over — heat and hard work — heat and hard work.

Finally Mother could take no more. She lay down on the soft to rest. Immediately she fell asleep — and began to dream about the stove. In her dream the stove was an evil monster which hated her. Its lids popped up every time she came near. The only



way she could get near the stove was with a chair and a lion tamer's whip. Even with these she could only subdue the beast long enough to prepare a little meal. Her family was rapidly wasting away to skeletons. Through all of this father steadfastly refused to purchase a new stove, convinced mother "Just didn't know how to handle the thing".

Suddenly Mother awoke. Quickly she sat up. Her eyes were wide open. There was a noise in the kitchen, was the stove really alive? She raced to the kitchen door to see.

As she opened the kitchen door a startled look invaded her face. There, the old stove was being carried away, and in its place was a new one. She'd won her battle and father was smiling happily.

During the editing of this film my husband began to get the idea too. The day we scheduled the film for a showing to some of our friends, a new stove arrived at our house. I'd planned to show our friends the film then to show them the star—my beat up range, but my husband beat me to it.

I'd recommend this approach to all wives who want new stoves or refrigerators. It should be a surefire method of getting it. Of course, if you've already got a good one, then this is a surefire method of making a funny movie; and it's lots of fun.

—Louise Simon, Seattle, Wash.

## ANIMATION

• Continued from page 447

Lay the figure down on an appropriate background and expose two frames (camera mounted on a tripod, of course). If your camera doesn't have single frame exposure, let the spring run down completely and then wind it about one half turn. By pressing the button gingerly, you can manage to take just a couple frames. Then move the arms and legs of the figure slightly and expose a couple frames more. It will become evident at this point where the time saving lies. Instead of hundreds of drawings of arms and legs in various positions, one suffices; the snap does the rest. A scene goes quickly. Expose a couple frames, move the subject, expose a couple more and so on.

In close-ups of faces you may not even wish to snap the movable parts in place. The eyes, for instance, need not be attached; they can seem to rotate or cross by merely moving the loose pieces which represent the eyeballs. The mouth can appear to open wide as though surprised by placing one on top of the other concentric circles cut from pieces of paper each a little larger than the last.

Frankly, there is some limit as to what can be done with this method. No movement of joints can be shown where such movement is directly towards or away from the camera. That is not to say, however, that people cannot appear to approach the camera but only that their knee joints, for instance, could not be shown in such a shot.

A few further thoughts for you to mull over when considering the possibilities of this technique: the effect will be enhanced if you will use a layer of glass to separate your subject and background. There will be a lot of fun if you obtain an 8" x 10" still of someone you know, cut and mount it as described above and snap together. Then put it through its paces.

Try it — it's fun!

Readers are invited to send amateur films for review to HOME MOVIES, where a panel of judges will screen, rate, and criticize all films submitted. A film leader, with the rating awarded will be sent to each amateur whose film has been published and reviewed by HOME MOVIES. Others will receive a personal criticism by mail. The one star rating indicates an "average" award — two stars, "good" — three stars, "very good" — and four stars, "excellent."

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MOBILE CAMERA—See Page 457

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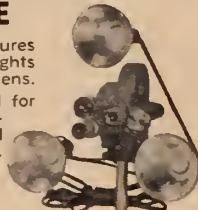
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RELIGIOUS. Sound, 42 min., color. Rental. Produced by New Life Films.

Users: Home missions theme for worship service, young people's meetings, missions groups, and Sunday School.

**Content:** Dramatizes the events that led to a Navajo boy's conversion to Christianity; photographed in northwestern New Mexico. Ashkee, a small Navajo boy who is being trained to be a medicine man, is visiting the trading post with his father when he sees a beautiful silver belt. He is tempted to take it when everyone goes outside to listen to the missionary, but he hears some words of the talk, "God sees everything," and he becomes afraid. The next day as he is herding sheep, Ashkee discovers the water hole has dried up. The family leaves its hogan immediately and finds another location near a stream. Some days later the trader comes to their tent and demands payment for the missing silver belt within three days. This payment would require the entire herd of sheep and jewelry of the family. That night Ashkee's little sister becomes seriously ill and the medicine man chants over her without success. The next morning Ashkee asks the missionary for help from his God for both his sister and the missing belt. When Ashkee brings the sheep in to protect them during a rain storm, he discovers that his favorite lamb is missing, and rescues it from a flash flood. That evening the missionary brings a nurse for the sick sister who recovers. Just when the family brings its sheep and jewelry to the trading post for payment, the missionary comes with the belt that had been stolen by a man pretending to be blind. Ashkee then goes to a Christian school where various sequences show him getting a haircut, his difficulty in correct eating and sleeping on a bed, and his classroom activities. A daydream for the future shows him playing basketball for the school and training to be a missionary to his people.

**Comment:** This film contains an element of suspense throughout, and at the same time gives a picture of the lives of these people. Occasionally the actors show their unfamiliarity with English and the boy's speeches are difficult to understand. The film won the National Evangelical Award for Home Missions.

**Distributor:** New Life Films, P. O. Box 1316, Peoria, Ill.

## AFRICAN JOURNEY

SPONSORED. Sound, 30 min., color. Apply. Produced by Paul Hoefler Productions for Standard Oil Company of California.

Users: Junior high through adult levels for studies of Africa, missionary background for churches, travel clubs, and geography.

**Content:** Depicts a camera journey from Cape Town to the northern part of Africa. A map with a superimposed outline of the United States explains Africa is four times larger. Cape Town scenes show the streets, cable cars, and view of the slopes of the Twelve Apostles. In Kimberly, the diamond mine, largest hole in the world, is shown with some of the mining operations. Johannesburg is noted for its gold mines and, here, some of the refining processes are demonstrated. Negro miners in native costumes perform part of a dance. The journey continues through Pretoria and Durban, port city, to Zulu Land where another native dance is enacted. In Kruger National Park, wildlife sanctuary, several sequences point out various wild animals. The journey goes on to visit Cecil Rhodes' grave and Victoria Falls. Various air views are shown of the latter. The following sequence depicts the Watusi Dance of Beauty before continuing to Ugondo territory and another native dance. The flourishing city of Nairobi is emphasized for its modernity in buildings and streets. The Tsavo River sequences reveal elephant herds, crocodiles and a herd of hippopotami in clear water. In the area about Kilimojaro Mountain, many wild animals are shown in close-up sequences; one particularly interesting shows a giraffe stretching high and boldly manning to pull a branch of leaves down with the tip of his tongue. The last scene portrays several lion family groups.

**Comment:** This film rises above the usual travelogue by its variety and pace in sequences, including history, geography, its industry, wildlife, and native life glimpses. It holds interest throughout.

**Distributor:** Local Standard Oil dealers or managers (seven western states only).

## BY MAP AND COMPASS

Previewed, October, 1953.

EDUCATIONAL. Sound, 26 min., color or b&w. Rental, sale. Produced by Crawley Films Ltd. for Silva Inc., Sweden.

Users: Junior high and highschool boys' clubs, Boy Scouts, recreation groups, men's civic groups, and men's church groups.

**Content:** Demonstrates how a boy and his father learn to explore the country around their summer cabin by using a map and compass. After fishing unsuccessfully in a lake, the boy and his father discover during a plane ride that many other lakes and a river are in the vicinity. They study a map and plan a trip, during which they lose themselves in dense brush, but redirect their route by using a watch. The father explains the contour lines of a mountain shown on their map by dipping a rock in water and marking the water line with chalk. They look at various types of compasses in a store, including the pocket and protractor types. The various parts of the protractor type are explained in detail. In the country again the boy practices using the compass, and during another trip to the mountain he learns the difference between the north shown on the compass and north shown on the map.

**Comment:** A great deal of information about keeping one's location in unfamiliar terrain and reading maps is given in this film. It should be particularly interesting in groups of fathers and sons as a means of developing comradeship.

**Distributor:** International Film Bureau, 57 E. Jackson Blvd., Chicago 4.

## DECISION AT WILLIAMSBURG

Previewed, October, 1953.

EDUCATIONAL. Sound, 20 min., color. Rental sale. Produced by Knickerbocker Productions for Colonial Williamsburg.

Users: Junior high through college level American history classes, history clubs, and groups interested in early American memorabilia.

**Content:** Through still color transparencies of historical paintings, eighteenth-century drawings, maps, and photographs, the film depicts the prelude to American independence, including the events caused by the Stamp Act in 1765 through the surrender of Cornwallis in 1782. Introductory sequences show the restored city of Williamsburg, including costumed actors and mannequins of related activities. It is shown how the bootmaker, weaver, blacksmith, and cabinetmaker easily converted their trades to wartime demands. The Boston massacre, Boston tea party, and the Lexington battle are explained. The lack of experience, equipment, and supplies of the American soldier is compared to the English soldier. Paintings and drawings trace the Declaration of Independence, important battles, and John Paul Jones' defeat of the British ships. The defeat of Cornwallis is presented as the beginning of the American way of life.

**Comment:** A good film to use as a supplement to studies in American history, giving authentic backgrounds in the period.

**Distributor:** Colonial Williamsburg, Film Distribution Section, Box 548, Williamsburg, Va.

## INFINITE HARVEST

SPONSORED. Sound, 27 min., color. Loan. Produced by Centron Corporation for Spencer Chemical Company.

**Comment:** A public relations film for Spencer Chemical Company showing their manufacturing operations and chemical processes, their products and derivatives. Slanted for adult audiences.

**Distributor:** Spencer Chemical Company, Dwight Bldg., Kansas City, Mo.

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# How to use the Mobile Camera

By LEONARD CLAIRMONT

**THE ELEVATOR**—Where the action begins at a specific height, the crane can be adjusted to photograph the action at the beginning, and then move to follow the action as the actor runs down the stairs. In this case, the elevator has been immobilized and frozen to one specific position, (note bracing) for steadier pictures.—RKO.

PEOPLE in America are becoming more and more picture-minded because of television and they are more conscious of the photographic quality of the films which are being televised. Perhaps they are not always able to determine what is actually wrong with the picture at times, but they somehow sense when something is wrong. It has been said that the only difference between amateur photography and professional photography is — the photography. An inferior film will immediately be labeled an amateurish attempt at movie making, whether this is correct or not. And the first thing to brand it as such is unskilled camera movement.

So let's look into the problem of the mobile camera!

We have to realize the fact that the camera is no longer a static, inhibited piece of machinery. To be able to follow the players with the camera, or to narrow down from long shot to close-up, or vice versa without a cut, affords the cameraman a greater scope, adds dramatic emphasis to the picture. On the other hand, pure movement for the sake of movement is a lot worse than a static shot. Every move should be motivated to produce a smooth, fluid continuity, drawing closer to view important bits of action, or some significant detail, or pulling back to attain a greater view of the over-all situation.

Many directors and cameramen hold to the theory that the camera should at all times be a *participant* in the action. In their way of thinking, the camera eye should follow every move of the players to be able to tell the story in a proper manner. A great motion picture director like



Alfred Hitchcock will sometimes shoot five minutes of uninterrupted action. But, it will require a lot of moving about with the camera dolly, or the crane, to register all the action, for that kind of shot. Then on the other hand, we have an equally great Hollywood director and Academy Award winner, namely John Ford, who prefers a stationary camera. He achieves tempo and movement by using direct cuts, staging scenes which are themselves packed with dynamic action. By selecting dramatic camera angles, and taking full advantage of expert film editing, Mr. Ford continues to create one hit-picture after the other. Although preferred by many, we will forget the stationary camera and instead put our emphasis on the *mobile camera*.

Of course, the mobile camera with its ever-present necessity of follow-focus, the greatly complicated problem of lighting the set and the players, and the constant challenge of proper composition all along the line, and all its other inherent problems, is still the accepted standard for good motion picture production. Several scenes can readily be intertwined by means of clever use of the fluid camera, thus becoming a great saver of time and expense.

There are many different types of



**THE WESTERN DOLLY**—This is a very practical, lightweight dolly which is used a great deal for shooting Western Pictures, and outdoor epics on location, to photograph follow shots. (Seated)—The director of photography. (At Camera)—the camera operator. (At lens)—the assistant cameraman who adjusts the focus as the action is photographed.

camera movement, the very first one ever to be practiced is the old and fundamental *pan-shot* or *follow shot*. As simple as this may seem, it takes practice — and lots of it — to become a smooth-working camera operator. Panning is an art or skill acquired only by regular practice. I have seen seasoned cameramen, during leisure moments toss out a light-cable on the stage floor, and then practice smooth following, up and down the cable through their finder. There

• See **MOBILE CAMERA** on Page 468



The author at the camera filming an action packed western picture and working on a follow shot from the platform of a camera car.



# Story of a Traffic Film

By HENRY PROVVISOR



Harry Lehman (center) who produces the traffic safety film, "Let's Face It", making ready to shoot a sequence. Due to lack of space, the producer was forced to use small light units, (right)

NO one will deny that the modern automobile is a potent killer which stalks the highways and the city streets every moment of the day and night.

And the fatalities are rising despite the efforts of municipal and city officials to halt the carnage.

Still, conditions could be a lot worse were it not for the quiet work of city police and highway patrolmen.

What's the DR (death ratio) in your state? Rising, falling, the same as last year? Two will get you ten that it's rising rapidly with no end in sight.

Why not make a safety film for your own Highway Patrol so that it can be shown in schools and colleges, to business groups and teen agers so that accidents can be reduced?

They are doing it in California, and from all indications safety films are a definite deterrent to reckless driving and traffic violators.

As an independent producer you can make a film to be used by our own Highway Patrol; and it can be done on a low budget which can include a legitimate profit for the cameraman, at the same time.

Check with the Highway Patrol in your state. If they have a public relations department, talk things over with them and if traffic films are new to them, it is quite certain that they will be interested. Present a rough script with your suggestion for making the film, and chances are that you will

get an o.k. if your price is within their budget.

Here's what they are doing in California:

Harry Lehman is making a traffic film, "Let's Face It", right now for the California Highway Patrol. Purpose: accident prevention primarily, but it is also intended to bring the attention of the public to the causes of accidents, and of course, what is being done by the Highway Patrol to prevent them. When the film is completed it will be loaned free to various civic groups, and in this manner it is hoped that traffic fatalities will be reduced.

Last week we checked with Lehman, and he said that he was happy with the job, despite some difficulties in lighting.

"Our productions started in the interior of the Los Angeles headquarters of the California Highway Patrol—and we had the usual problems—walls became barriers, not enough juice for the lights, and no room for camera movement and other annoyances."

He said that these things were usual and although they were annoying, they were not insurmountable.

"We wrote the script so that we could change some of the angles, in case of trouble, and we lit the sets so that only those objects necessary to the continuity of the film got the bulk of the light.

"Take camera movement, for in-

stance", he said. "If space does not allow the use of a dolly, the obvious thing to do is to use a zoom lens. And that's what we did in order to present our stuff more effectively."

He described his problems when he had to go down to Sacramento, California, to shoot interiors during business hours.

"First of all we needed an establishing shot which took in an area of thirty square feet", he explained. "And what are you going to do when you work on a limited budget which does not allow for the necessary lights?"

"To solve this one, we used auto type transformers — these are similar to the type which bring electricity over a long distance. We rigged our lamps into the standard fixtures and used a simple lighting scheme to get our shots. Of course we used spots for keylights and filled in with floods," he explained.

One of the toughest jobs was to light a court room shot which demanded a great amount of light — something which Lehman simply did not have—so he made the best of things.

If one needs a certain set and does not have the facilities to build one, what does one do? You guessed it—one goes to a regular court room and shoots there.

"And that's what we did", said Lehman. "We used the court room in Sacramento, even though the walls were constructed of dark wood panelling and the light reflection was exactly zero. On top of that there was only one wall outlet and that one was tied into the hall circuit, which was already under a heavy load".

But that didn't stop them. He said that they had agreed previously that the court room should be shot in low-key. In that case, they lit for the faces and the action only, and allowed the background to go dark.

"We used high-angle shots to evoke a feeling of audience superiority, and changed all this to low angle shooting when we wanted to instill a feeling of fear and respect", said Lehman.

His equipment was not elaborate. He used a 16mm Bell and Howell, (motor driven) with 200 foot magazines and a studio type viewfinder. Lenses employed were a 1", 2" and wide-angle. Lights were five floods, two reflector floods, three 2,000 spot lights, one 750 spot on a boom, spider box, cables and an auto-type transformer.

"I like using the Bell & Howell DA for this kind of job", said Lehman. "Because it is light and portable and this is especially true of the travelling shots."

He said that they had to resort to a

• See TRAFFIC FILM on Page 468



# "CLOSED VISION"

This Latest Feature Length French Film Presents a New Movie Technique.

By HECTOR POIRIER

What's going on in the French movie world these days? Particularly what's happened on the French Riviera that has all the film people and newspapermen excited? It was the filming of a feature length French movie titled *Closed Vision* or, *Sixty Minutes of the Inner Life of a Man*. The shooting of this 35mm black and white film has recently been completed in Cannes and the sound work, narration and music, is now underway in the Paris studios.

*Closed Vision* is the latest film by the French author-director Marc O. a Parisian artist who has become well known for his movie work, particularly for his book on the technique of the cinema, *ION*, which won the first prize at the Festival of Cannes in 1952, and for his production of the film *Venom and Eternity*, which has been released in the United States by the *Society of Cinema Arts*, Hollywood.

Destined for a similar distribution is the film, *Closed Vision*. According to the director of production, Leon Vickman of the *Society of Cinema Arts*, this new film will revolutionize present concepts of the cinema; for the first time in the history of the movies a film deals *entirely with the thoughts of a man*. As the introduction explains:

"This film reproduces sixty minutes of the inner life of a man.

"The voices you are going to hear are all *in the mind* of the *same man*; they are voices in a dialogue which James Joyce called a *stream of consciousness*.

"What you are going to see on the screen are mental pictures which accompany this man's thoughts as he takes an hour's stroll.

"The pictures of this film do not represent outer reality; rather they are *automatic happenings* recorded in his mind by what we might call the 'inner eye'.

"The pictures may have been provoked either by the outer reality of 'what he sees during his walk', or by his thoughts; 'the dialogue of the voices in his Stream of Consciousness'."

From the point of view of technique what is of interest is that there is a stream of consciousness not only in the sound track, but a similar stream of thought in the pictures on the screen. This combination yields the *Double Scenario* developed by Marc O. The sound scenario and the picture scenario are complete in them-

selves but at the same time the continual relation between the sound and the pictures gives many new possibilities to the film medium. By this means a man's thoughts can be presented to the viewer in a way never before possible.

Particularly what is done in *Closed Vision*? As the widely read newspaper of the French Riviera, *L'Espoir*, recently reported:

"The producers of this film want to put a camera in the mind of a man and during sixty minutes record on film and on a sound track everything that goes on in his thoughts while he takes a stroll; the people on the beach, the advertisements, the newspapers, as well as the games of children and personal memories form a kind of symbolic mental ballet."

The three principal young French actors in the film were chosen for their unique photogenic qualities. Daniele Maurel, a 17 year old starlet from Cannes delivered a marvelous performance, as the rushes of the film have shown the producers. Her long blond hair and sculptured face add a touch of fantasy to the film. Likewise the handsome dark Parisian, Robert R. Guiot excellently plays the role of the 'man in black'. Also on the scene during the shooting at Cannes was Aube Breton, the daughter of the famous initiator of Surrealism, Andre Breton. Her half brother, Herlin Hare, age 5, is the third principal actor in the film. The cast includes several other principals and some 60 extras.

The people behind the scenes are a group of young movie makers. The author-director Marc O. has already been mentioned. The assistant director, Yolande du Luart, is the editor of the Parisian newspaper which centers upon the ideas of a new French group headed by Marc O., the *Externists*. The cameraman is the well known Albicocco, whose strong command of the cinema medium has been shown by the success of his past films. The producer, Leon Vickman, after working with Marc O. last year on *Venom and Eternity*, has again teamed up with this director to produce *Closed Vision* for the *Society of Cinema Arts*. Vickman tells us that both a French and English speaking version of the movie are being made simultaneously, in a manner never before utilized in

• See VISION on Page 469





# DIRECTION

**by a TV Director**

By PHILIP BOOTH



The problems of the television director, (as outlined by Philip Booth), are far more immediate and to some extent, more exacting than that of the film director producing an independent film. The problems of both parallel each other because the finished product stands or falls on the basic skill of the man doing a TV show or producing a commercial film. Booth describes his own technique, and we think that there is much to learn from his detailed story. His ideas are easily applied to commercial film production, and it is suggested that readers study the article so that they may streamline their own methods of operation. We watched Booth at work one time, doing a live half-hour dramatic show on TV, and we couldn't help but wonder about the great expense and time needed to get the same show on film; yet Booth did it all in thirty minutes, and the result was a flawless half hour of 'film-like' television. Seems to us that commercial producers have much to learn from good TV directors, in terms of quality, speed and general economy. What do you think?—HP.

**T**ELEVISION is no different from any other kind of show business because every show has its own special problems and every director will attempt to solve them in a slightly different way. Some programs slip on and off the kilocycles with no rehearsal and comparatively little preparation and may be one of twenty odd assignments a director may handle during the course of a week. These are the cooking, news and panel shows, the daytime talent and shopping shows, which have all become such familiar faces on the airways. The director's job here is very largely to try and shoot cleanly, off the cuff, what is presented in front of the cameras, and to get the program of the air at the correct time.

The type of program we shall be discussing here, however, is the live dramatic show, because this is the type that demands, in general, the greatest amount of planning and preparation to get it on and off the air in reason-

ably presentable fashion. Let us assume that the hypothetical director we are discussing is also the producer of the show, and thus concerned with script selection and casting as well as the directing.

Comedy shows are usually part of a weekly series in which familiar characters are involved in new predicaments each week. These shows nearly always have a permanent writer or writers and story lines that follow a prescribed format. Characters will be familiar and so will not need setting up for each show, and a true resolution of the situation is not strictly necessary, in fact may even be undesirable, particularly if the time taken to restore some kind of equilibrium must come at the expense of story action. "Always leave them laughing", is the motto for such a show, and even a gag ending which leaves some characters hanging high, wide, and hand-

• See Next Page

Editor's Note: The following article was written for Home Movies Magazine exclusively by Philip Booth, who has directed more than 400 major TV programs of all types. From 1939 to 1947 he was director for CBS Television in New York. Later he was program director for KTLA, Los Angeles, and producer-director for ABC-TV in Hollywood. He has been an actor, director, and producer for many stage and motion picture productions. He studied at the Yale School of Drama, and was a cutter with Alexander Korda prior to World War II. Booth's directorial credits include Hollywood Premiere Theater, Pontomime Quiz, Armchair Detective Your Witness, Personal Appearance Theater—all live series—and many TV film programs, including the last nine of the Our Miss Brooks films of 1952-53 season. Currently he is production consultant for Channel 28, the Los Angeles educational TV station.

## LONDON

• Continued from Page 445

Admiralty Buildings. Here you see on duty the horse guards that passed through during the changing of the guard at Buckingham. These guards are changed in full ceremony at 11:00 a. m. each day. Note the clock in the building here, because before Greenwich this clock was considered the time standard.

Walking through the archway and gate of the Admiralty brings you to Whitehall Street. Directly across the street is the famous Whitehall Palace. The lower part of the Hall now houses the Royal United Service Museum and contains diagrams of famous battles and historic events including the "D" day landings on the Normandy beaches.

Just around the corner to the South is the illustrious No. 10 Downing Street, the official residence of the Prime Minister. Not a photogenic spot but well worth seeing.

Nearby and across the street is Scotland Yard — again something to see.

Walking West on Whitehall brings into view the buildings that represent London perhaps better than anything else. Big Ben, Westminster Abbey, the Houses of Parliament, and the lesser known St. Margaret's Church all sit together in one small area.

At this writing Westminster Abbey is closed until further notice and this building together with the Parliament Houses are undergoing extensive renovations and so are covered with scaffolding.

From the steps leading down to the Thames at the West end of Westminster Bridge you will find an interesting angle on Big Ben with the statue of Boadicea in the foreground.

The East side of the Parliament buildings are given the usual postcard treatment from Albert Embankment just across the Westminster Bridge. Morning light is better for this angle, however. The Albert Embankment offers some good perspective shots of its lamp posts and of the bridge in the afternoon.

Return across the bridge and continue straight ahead to Parliament Square. At the West end of the square is a statue of Lincoln. With this silhouetted in the foreground you will see an unusual picture of the Treasury Building tower. This general area offers many nicely framed shots of Big Ben, the Parliament Houses and Westminster Abbey.

This should more than end your first day's traveling. But why not see Piccadilly Circus at night with your camera. The lights are bright and the novel signs will be well worth your efforts. You should be able to shoot

• See LONDON on Page 462



## BOOTH

• Continued from Page 460

some is acceptable, provided it comes riding up just over the top of the climax and can provide a big laugh for a pay-off.

But a dramatic show is another matter. Unless it is the hero versus criminal type, there will usually be no recurring characters or plot types, and scripts may often be open to freelance writers. The director (in his capacity of producer) must first determine whether a script he likes comes within the overall pattern of the show and whether it can be produced within the budget. If there are too many locations, or ones that are too expensive to reproduce, he must see whether they can be reduced and simplified and whether an over-demand for characters can be reduced.

As a matter of fact, some of the very best television dramas have been those put on with a small cast and in few and simple settings. This is because television, if it is anything, is an intimate medium, which achieves its greatest impact if what is produced can reach out and touch intimately and in his own terms the average man or woman sitting in his living room. It is the simple idea, honestly and intelligently worked out, dealing with people the audience can know and understand, that will produce the most significant short drama.

If the director likes the script (and the agency accepts it, assuming this is a commercial show) he must get down to serious work on it. He must divide himself into two people as he reads and works on it — on the one side is the artist who reads with sympathetic emotion, and feels and suffers with the characters — and on the other is the critical analyst who must appraise what he reads and consider what changes in emphasis and arrangement may seem advisable to bring out the writer's full conception. It is not intended to imply that directors have a God-given right to change the cherished labor of the writer; sometimes it would be better if they would just keep their hands off the material, but each must work according to his lights, and a second viewpoint may often be genuinely constructive. The responsibility for the show will be laid at the director's door, so he must do what seems right to him for the success of the performance.

Assuming that we are dealing with a half hour show, the actual dramatic portion will not be longer than 25 minutes. During this brief span people must be presented with whom the audience can become involved and the problem they are facing must be explained, brought to its climax and resolved. If there are many complica-

tions of plot it is going to be almost impossible to do all this and to have anything approaching real characters in the proceedings. So the next thing for the director to consider is whether the audience can be made to care about what happens to the principals, to become involved for the brief allotted period in their fortunes and predicaments. He must be sure that the necessary exposition of the major problem is handled clearly and expeditiously, preferably within a framework of developing action. It may often be possible to indulge in some scene switching or inverting, so that tension can be developed before the full exposition has been completed.

So the director must be sure that the people are believable, that the problem they face is understood and that the story gets going.

Otherwise it is too easy for a viewer to switch over to another channel.

It is advisable for the director to arrive at a fairly close estimate of the length of the script as soon as possible, so that scenes can be added or cut as required, before the cast has begun to memorize lines.

The next step will be to hold a meeting with the art director, who will already have read the script, so as to arrive at a mutual agreement of the kind and style of settings the show be placed in. The director should explain at this meeting any special requirements he may want in order to be able to shoot the show in the way he has in mind, since this may have a great bearing on the design of the sets.

Casting will also be under way, and should be finished ten days before show time, if possible. This gives actors time to think about their parts before first rehearsal. The director will discuss briefly any ideas he has about character interpretations when actors are set in roles and they will in turn be able to develop these conceptions before rehearsal. This is particularly valuable because rehearsal time is usually at a bare minimum and it is a great help to actors and director if they can arrive with developed conceptions about their roles.

A meeting to discuss all technical problems will certainly be held at least a week before the show at which time the art director will produce the plan of the set, which will probably already be in construction. The engineering supervisor, in charge of the technicians who will work the show, will be at this meeting and also the lighting director, since it is essential that no moves be planned that cannot be properly lit under today's increasing exacting standards. A complete discussion will be held regarding all technical problems, and the

• See BOOTH on Page 470



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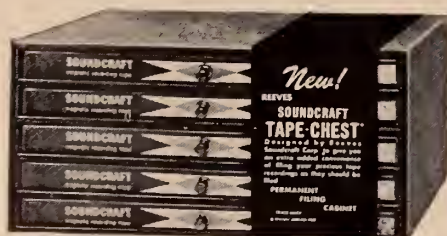
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## LONDON

• Continued from Page 460

at about f1.9, 16 frames per second (16mm) and have good results on Type A Kodachrome. The light is bright enough to take a meter reading of the signs in case your equipment is not this fast.

**Second Day:** Your second day begins at St. Bartholomew the Great Church. Take the subway to Holborn Street, walk across Holborn Viaduct and turn left down Giltspur St. to the Church. This is the Second oldest church in London. A plan inside the church indicated the points of interest therein.

Return on Giltspur St. to Ludgate Hill, turn left and St. Paul's Cathedral is in view. Walking up Ludgate toward the Cathedral your eye will pick the spot for a facade shot. One good angle of the dome (of which there are many) is from the first side street to the right of the church. The light intensity is too low for movies inside, but the history of the church makes a trip through the building mandatory. Be sure to visit the Whispering Gallery, and the Stone Gallery which encircles the exterior of the dome. From here, a good general view of the city and its remaining bomb damage can be made.

Behind St. Pauls on Cannon Street, take a No. 13 bus to the Monument stop. A few yards back and a right turn into Monument Street discloses the 202 foot monument erected in memory of the great fire of 1666. This monument is built just 202 feet from the origin of the fire. It is open weekdays from 9 a. m. to 6 p. m. Admission is 6 pence (7c).

From the Monument subway, travel one stop to Tower Hill. Here is the famous and infamous Tower of London. Its walls have held state prisoners for centuries, even during the last two wars. Traitor's Gate is a somber waterway used as an entrance for these prisoners. The White Tower in the center is the oldest part of the castle and stands 90 feet high. Its walls vary in thickness from 15 feet at the base to 11 feet at the top. It was in the White Tower, almost 200 years after their deaths, that the bones of the two young Princes, Edward and his brother, were discovered and taken to Westminster for burial. The small room, scene of the murders, is in Bloody Tower, so called because it has been the scene of innumerable tragedies.

Wakefield Tower is of interest to many for its houses the Crown Jewels (on display daily).

On these grounds is the Chapel of St. John, formerly the Chapel Royal. It is the oldest church in London and an excellent example of Norman architecture. Built in 1080, many historical

episodes have occurred within its walls.

You will spend quite a bit of time in the Tower of London, both investigating its historical background and photographing different angles and patterns of the various towers. But save a few minutes of good daylight for a short walk along the wharf to the left of the castle entrance. From here you get some nice shots of the Tower Bridge, seen looking over a row of old cannons that once guarded the towers.

Walk to the Tower Bridge approach and up the steps to the Tower Bridge itself. While strolling across the bridge look back to see a well-framed picture of the towers through the bridge suspensions. From the far side of the bridge you can picture the bridge itself with the towers in the background.

Return across the bridge and take the subway to Charing Cross Station. Emerging on Villiers Street you will find yourself on Victoria Embankment. Walking along the Embankment you will see "The Discovery", the ship used by Captain Scott in his Antarctic expeditions. Inside the ship is a museum of the relics of the voyages. Here on the Embankment are many picturesque boats for trips up the Thames to places in and near London. You end your second day here.

**Third Day:** Take the subway to Trafalgar Square. Here you will want to photograph the Nelson's Monument and the fountains between it and the National Gallery. Inside the Gallery is a wonderful collection of paintings arranged by periods and schools with considerable information about each.

Across the street is St. Martin-in-the-Fields Church. Aside from photographing the spire a feature worth seeing is the crypt with its public whipping post.

Now walk up Charing Cross Road, turn left to Coventry Street and into Picadilly Circus.

Now you can add some daylight pictures of the Circus, with its grey buildings, to contrast with your night shots.

Off Picadilly, you wander up Regent Street to see the fine shops, many with familiar names.

Return to Picadilly Circus and walk up Shaftsbury Street to Greek Street. Turn left up to Soho Square. Greek Street is a typical Soho street, many of the shops bearing strange names. Walking through the district you will notice many of the restaurants for which this quarter is known. Two hundred years ago Soho Square was a prominent residential area. Today, however, it is mostly a business district. The square still has its quaint little park, that may provide you with a scene or two.

From Soho Square walk to Oxford



Street, turn right for two blocks to Museum Street. A left turn here brings you to the British Museum. The museum presents a rather drab appearance from the outside, but inside the building houses among other treasures, the Magna Charta, the Elgin Marbles and the Rosetta Stone, which was used to unlock the mysteries of the Egyptian Hieroglyphics. Admission is free. The third day ends here, seemingly short, but if you travel leisurely you will have a full day of sight-seeing.

Your last day behind again with a subway ride to Hyde Park Corner. A pleasant walk through Hyde Park up Rotten Row takes you by the Serpentine, a lake in the park, past horseback riders out for morning exercise, to the west side of the park and Kensington Palace. This is the birthplace of Queen Victoria and where she received word of her ascension to the throne. Leaving the Palace, continue around the lake and along Budge's Walk, to the fountains. To the right of the fountains is the statue of Peter Pan. Filming all along the way will be interesting.

Cross the bridge over the Serpentine, and walk across the park to the Bird Sanctuary. This may provide you with a few more colorful scenes. Taking the center footpath beyond the sanctuary brings you to Orator's Corner. Here is one of London's open air attractions offering soap-box speakers discussing nearly every subject imaginable. Some of them are camera shy, so take precautions before filming any of the action.

You are now in view of the Marble Arch. As mentioned before, this is the arch originally planned to be the entrance to Buckingham, but being too narrow was replaced and seated here.

Madame Tussaud's Wax Museum will occupy your next two or three hours. It is reached by a bus to Baker Street and a transfer to the No. 48, 74 or 121 bus.

Madame Tussaud's (open 10 a. m. to 7 p. m.) collection of notable people in history is perhaps the best in the world. Nearly 500 wax figures from every phase of life are represented with such startling reality that it may prove frightening for the youngsters. Three hours in Madame Tussaud's is perhaps the most interesting course in history you could find. From the Wax Museum turn left to York Gate, the entrance to Queen Mary's Gardens and Regent's Park. Here the thousands of rose trees create a beautiful scene when in bloom. From here take Chester Road to Broadwalk and turn left. This lane of beech trees leads you to the Zoological Gardens. The Zoo is open from 9 a. m. to 7 p. m. week days and from 2:30

p. m. to 7 p. m. Sundays. The Mapin Terraces separate the animals from the public and so offer unobstructed views of the animals. Be sure to visit the Aquarium beneath the terraces and the Penguins' Pond. Another scene worth recording is the feeding of the lions at 3 p. m. daily.

Leaving the Zoo by the main gate, the No. 74 bus returns you to the Baker Street subway station. From here you end the day.

The London Subway system has an excellent mapping program that makes its use easy. Maps are located at every station and simplified route maps are in every car. The fare ranges from 2½ to 7 pence, depending on the distance traveled.

Luxury Class hotels in London range from 4 pounds and 4 shillings (about \$12.00) for singles per night. Doubles about the same. Better hotels in the West end go from 35 to 45 shilling (\$5.00 to \$6.50). Average hotels in the West end are about 30 shillings (\$4.50) and second class hotels run 15 to 21 shillings (\$2.00 to \$3.00). Guest Houses range from 15 to 21 shillings but are somewhat cheaper by the week. Bed and Breakfast spots start from 12 shillings 6 pence (\$1.75) per night. Most of the above prices include breakfast.

Your food budget in London can only be controlled by the size of your pocketbook. You can eat lunch for as little as 3 shillings 6 pence (49c) and dinners for as little as 5 shillings 6 pence (77c). The sky is the limit for dinner with drinks and entertainment. The Lyon's Restaurants are located in London. These offer both cafeteria and cafe styles of eating. They are good, clean and moderately priced. Like many other large cosmopolitan cities, London has its flavorful international restaurants to suit any taste.

NEXT MONTH—"EDINBURGH"

## MUSIC

• Continued from Page 445

sound to his pictures. As I mentioned before, as the movie maker progressed, the measure of his success of failure was measured by the degree to which his efforts approximated the skill of the professional. In a like manner, now that sound is *here* for the amateur, the measure of his success in this field of movie making will also be measured in terms of how his results compare to those of the professional. This being so, I hope that in this discussion I can point out some basic facts that may rescue many movies from the, "Look, it Talks", type of picture.

Music and its application to movies covers a wide field of specialized knowledge and to most people it is a subject about which they know much less than they might wish to know.

• See Next Page

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However, there are certain fundamentals that, if understood, will enable anyone with an average musical appreciation to approach the problem of musical scoring to a picture with a degree of understanding and assurance that should enable them to devise a very credible musical score. To those who feel that their musical knowledge or appreciation is inadequate for such an undertaking, I would suggest that they enlist the help of some friend who is more qualified in this respect.

Before going into the means and techniques of musical scoring for pictures, let us first examine the yardstick with which we will measure our accomplishment. Let us see how they do it in the studios. Although we are interested primarily in music, let us discuss briefly, sound in general. Sound may be divided into three principal categories, Dialogue, Sound Effects and Music.

*Dialogue* is usually recorded on the set unless some special effect is wanted or circumstances make it impractical to do so. The microphones are mounted on booms that may be extended or retracted to follow the action. The microphones may also be rotated or tilted to any position for directional pickup. In addition, the microphones are mounted on trucks (or dollies) to permit further movement in following action. Each microphone has a crew to take care of all of this movement and also to take in or feed out the electrical cables as movement requires. The sound is monitored and balanced as it is recorded and in cases where more than one microphone is used, sometimes two (or more) separate tracks are recorded simultaneously with a separate monitor for each track. These tracks are later combined in re-recording where they are again monitored and balanced.

*Sound Effects.* Like dialogue, most interior sound effects are recorded on the set except when conditions or the necessity for special effects decree otherwise. Exterior effects are sometimes done on the set but quite often they are dubbed from 'stock' sound effect tracks in the studio effect library. Exterior sets, due to the wide area covered, often create complications in microphone placement, movement and pickup.

*Music.* Since, in this discussion, music is our primary interest, I will cover it in more detail; from its conception to the final track that you hear in the theater.

1. The composer and producer hold conferences and view the picture several times to determine in which sequences music will be used and to out-

line, to some extent, the type of music to be used.

2. A detailed action and timing breakdown cue sheet is made for each sequence in which music is to be used. This cue sheet is given to the composer for reference in composition.

3. The composer again views the picture checking the sequences chosen for music against the cue sheet and outlines the composition where possible.

4. The composer now develops the composition to the split second timing of the action breakdown cue sheet and makes a complete sketch of the melodic and harmonic structure of the music for each sequence. (Sometimes the composer develops thematic material principally and the more complete musical developments are done by a musical arranger. In such cases the arranger makes the complete sketch).

5. The composer's (or arranger's) sketch now goes to the orchestrator who allocates the melodic and harmonic structure of the composition to the various instruments of the orchestra in the form of an orchestral score.

6. The orchestrator's score now goes to the music preparation department where the part for each instrument is extracted from the score. Then a complete melodic and harmonic condensa-



tion is made of the score for use by the conductor and also as a permanent file record of the music for the purpose of copyright and legal reference.

7. The music now goes to the recording (scoring) stage where, after rehearsal it is recorded to the actual picture sequence, action timing breakdown or to a click track which is heard in earphones worn by the conductor and the musicians.

8. The selected 'takes' are then re-recorded to picture where the music is monitored to proper balance to action or dialogue.

9. The track is then combined (in re-recording) with all other dialogue and sound effect tracks on to the master track which is the one you hear when you go to the theater.

10. It can readily be seen that a great deal of planning and effort goes into the musical scores that you hear in

the theater. In addition, the musical budgets of the studios run into hundreds of thousands of dollars each year. I can assure you that all of this planning, effort and expense is not expended just to 'fill in the silence' or to cover up projector noise. Each musical sequence is conceived and prepared for a definite purpose and that purpose is to *add* something to the picture. *Your* musical scores should be devised to do no less for your pictures. Remember, a musical sequence that serves no purpose and does not add a definite quality to the picture has no more reason for inclusion in the picture than a pictorial sequence that serves no purpose. This fundamental precept should be uppermost in the mind of the amateur whenever he starts to devise a musical score for a picture. Each musical sequence should be chosen because it adds something to the pictorial sequence it is to accompany. In these articles I will attempt to show how the amateur can achieve results comparable to the professional at small cost with the standard 'home' equipment available to the amateur.

Since, in the past, there have been many articles written on the general aspects of musical scoring to pictures. I am going to approach the subject from a more technical standpoint in the hope that more average movie makers will have a better understanding of how to use music to the best advantage in devising musical scores as a *part* of their pictures instead of music simply as something to be played with their pictures.

First, what is music? The complete answer to this question could be very involved but, for the purpose of use with motion pictures, the answer is quite simple and, I believe, can be readily understood by almost anyone with average musical appreciation. *Music is a means of emotional expression.* From early times man has used some form of music to depict or create emotional moods. Even in primitive peoples whose only instruments were the voice and native drums, these two components of music (melody and rhythm) have been combined or used separately to form types of emotional music and to create means of emotional expression. The shepherd's song, the warrior's chant, the mother's lullaby to her child, the gay songs of the music hall, the woeful ballad of the lonesome cowboy, the pulse tingling strains of a march as played by a brass band, the inspiration of religious music . . . all of these are forms of emotional expression. Just as the spoken or written word creates mental images and emotional moods, music can do likewise and, in music, the language is universal.

*A little reflection will tell us that,*



in music, we can depict or create any emotion in the experience of man. This being so, for the purposes of scoring music to pictures, we can consider music as being functional in that it creates, develops, emphasizes, maintains or carries forward an emotional mood. And, being a functional device, it follows that it is just as important to choose the proper functional music to score a picture as it would be to choose the proper functional parts if you were to build an automobile. A fine automobile is not built from a miscellaneous assortment of odds and ends. Each part is designed to fulfil a specific function in the most efficient manner. In the matter of music for your pictures, your choice should be just as specific and purposeful.

Next month we shall take up an analysis of various types and forms of music, separately and in combination, how to identify and classify them and discuss their application in scoring motion pictures.

(To Be Continued)

## CINE COLLEGE

• Continued from Page 449

ham it up for sure. With something he knows and handles frequently he will be more at ease. You will pick up more of the personal traits which are wholly his and not just an action you wanted him to perform. That is why children at play make such good subjects . . . if you don't make them too conscious of your efforts.

With a little thought it will be a short time before you sub-consciously will mix the ingredients that make for an excellent home movie. Follow as closely as possible the old newspaper maxim . . . what, where, who, when, and how. You possibly won't use them all in the home production, but with them, you will get all the information necessary for telling your story. To get them, use the old tried and true method of the long shot, the medium close-up, and the close-up. Let's see just how this will give your scene the necessary ingredients . . . let's take an actual scene.

Recently I was called in by the Alameda County Sheriff's Department to film a mock raid on the little village of Castro Valley. A "village" was improvised in a twenty acre field; discarded garages, chicken coops and old work shops were hauled in for the town site. Across the roadway, the school yard was set up for the hospital. Professional actors were hidden about the condemned village to later simulate the bombed victims. The action was about to begin.

The planes and bombs bursting in air, of course, had to be long shots, but down in "town" camera technique

took over. Back on the road, the long shot was made. It set the scene of what and where the action was taking place. Camera angle was such that part of the actual home sites were included in the shot. A medium close-up depicting the "what" and "who" of the action. Then the close-up for the details. You see two "victims" and first aiders. You see in detail what has happened, to whom it has happened, what is being done, and how it is being done. This in brief is a sequence but merely a sequence. Let's follow it through. The first aider radios for help.

A long shot catches a meat wagon entering the area. A semi close-up show the victim being placed in a stretcher and raised into the ambulance. The ambulance leaves the scene and drives out of frame. A long shot of the school yard setting the scene of the improvised hospital. A medium close-up as the ambulance drives into the yard. A close-up as the patients are removed and placed in bed. Close-up follow, showing the wounds, how they are dressed, transfusions being given, and necessary data and record made.

This in brief give you the elements of a sequence, the action being matched to the action of the following sequence.

For a good film, you cannot have your audience hanging in mid air, wondering where the action occurred, what the heck it's all about and who was doing what. Set the scene, show what the action is about, and who the principal actors are. The long, the medium close-up, and the close-ups gives you this. By matching the action of one sequence to its following sequence, you will find your film taking on a semblance of continuity and with continuity, smoothness and polish of the pros becomes manifest.

Principally, the home movie is for entertainment; nothing that is confusing can be entertaining. Your audience must be relaxed and view your film with a minimum of mental effort. There must be no doubt in their minds as to what is taking place, what is being done, and who is doing it. On a piece of paper jot down what you want to do with your picture, select a central theme, and as closely as possible, stick to it. Mix in a lot of good close-ups for it's the close-ups that gives the picture the punch, the wallop that will lift it from the mediocre class.

Scene length? A slow ten second count will give you the average scene. That will give you about four feet for 16mm and about two feet for 8mm. However, the action will determine the proper scene length. Naturally, if some one is making a beautiful swan dive, you would not cut the action

• See Next Page

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merely because you reached the ten count. On the other hand, if some one is casting a plug into a stream, you need not follow the complete action. Shoot the action cast, cut it. Focus on the water where you want the plug to land, have your subject make another cast. Catch the plug as it plops into the stream, and your action is complete.

Try these few simple rules. Use a little imagination and your own ingenuity.

The results will surprise you.

## TITLES

• Continued from Page 446

ties are immediately broadened. Close-ups of summer garden flowers, especially in color provide brilliant backgrounds.

An exciting colored background may be produced by gluing the letters to celluloid and using a flat sided bottle of water as the background. During the filming of the title, circulate a small paint brush, loaded with water color paint, through the water. Two or three colors may be used. Keeping the brush out of camera range, the background of the title will appear as a mass of swirling colors producing a vivid and startling color effect.

Perhaps the most effective and professional looking titles you can make with the letters are those with "living" backgrounds. In effect the title is superimposed over the actual movie in progress. After the title has been on the screen for the desired length of time, it disappears and the movie continues undisturbed. This title, quite regularly seen on the professional screen, is simply achieved with alphabet soup, a typewriter titler, and any movie camera.

Film the title like this: On the first few feet of a new unexposed roll of film, shoot your opening title and any subtitles you wish to follow it. Compose the titles of the white soup letters attached to a black matt background. After filming the titles, run the remaining footage through the camera with the lens covered, until the whole roll has gone through once. (For 8mm film, run it through the normal two times; for 16mm film, run it through just once). Then reload the film, and shoot the entire roll in a normal manner. The black matt background will not appear on the film when it is processed, only the white letters superimposed against a live background of your choice.

### Trick Effects

Many novel and trick titles may be filmed with the tiny soup letters. If not overdone, these novel titles will give a little variety to your films and

provide an added lift when needed. A trick title that might provoke a laugh is one that reads "Night Falls" in big bold letters. A few second on the screen and the letters seem to lose their adhesive power and fall off the screen.

The effect is achieved by arranging the letters on a flat background without any adhesive. In order for the letters to be filmed in this manner the titler must be raised to a verticle position. The background material with the loose letters properly arranged on it may then be placed in the titler in a horizontal position so that it is parallel with the table top. While the titler is held vertically, the title is filmed for a few seconds; then while the camera is still running the titler is slowly lowered to its normal horizontal position. As soon as the titler assumes this position, the unattached letters will fall away from the titling area. On the screen the motion of the titler is not perceivable; the audience only sees the letters drop quite magically from their stationary positions.

Another title which will provide a novel interlude is one in which the letters appear one by one spelling out the title on the screen. This title is easily made by using stop motion photography. Start filming the title with only one letter in the titling area. Expose it for one or two frames by giving the camera release button a quick jerk and immediately releasing your finger. Then glue another letter into place and expose one or two more frames. Continue in this manner with each subsequent letter until the full title has made its way to the screen. The full title is then filmed for one or two feet depending upon the length of time it takes to be read on the screen. Caution must be taken to fasten the background securely in place so that it does not move during the filming of the title, otherwise the illusion of the letters popping on the screen will not be effective.

There is really no limit to the variety of titles that may be created with the alphabet soup letters. Your imagination will play a great part in creating new and different titles. It is hoped that the ideas presented here will serve as a starting point for these new and better titles to come.

## MOVIE AIDS

• Continued from Page 446

### LENS EXPANDER

You can increase or decrease the size of your projected picture on your screen at will, when you use a short throw lens or one of the "lens expanders" now on the market.



But a much simpler and cheaper way is using supplementary lenses on your projector.

Take the case of the unfortunate amateur who owned a 8mm projector with the standard 1 inch lens and a Radiant "Picto-Screen". The screen measured 25 x 32 inches, yet with his back to the wall he only got a picture size of 20 x 26 inches. Using a  $\frac{3}{4}$  inch wide-angle projection lens the picture size was far too big.

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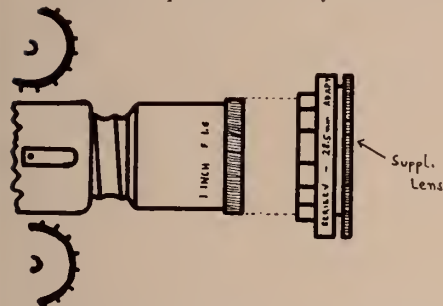
at standard — or any other — speed.

It is advisable to make some kind of a mark on the rheostat dial denoting the exact 16 f.p.s. spot but of course, you must remember that the projector motor is subject to line fluctuations and the marker you just made cannot be relied upon one hundred percent — yet it will come in handy in future use.

### POCKET VIEWER

Fifteen minutes of your spare time will make this handy gadget; a kev-chain viewer for 8 or 16mm films.

Remember those little plastic "Peek-a-boo" telescope viewers that were circulating a few years back? If you happen to have one lying around the house why not use it for



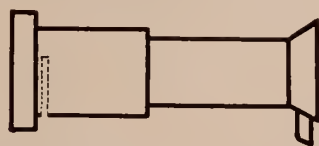
is what you do if you have the same problem: Purchase a Kodak Series V-28.5mm slip-on adapter ring and filter holder; this will slip over the standard projection lens (just to be sure, measure your lens, since the dimensions may have been changed) and the supplementary lens can be inserted in filter holder. In the particular case mentioned a minus 5 diopter lens must be used. Your local optician can supply these for around a dollar. Another dollar and a half will get you a Bausch & Lomb coating.

Use a minus lens to increase; a plus lens to decrease the picture. By trying various diopters you can get any picture size you want.

### CHECKING PROJECTOR SPEED

Checking the speed of your projector to make sure that it is running at 16 f.b.s is easily done even though you may not have a stroboscope or tachometer available.

First run the projector for about ten minutes till it is warm. Then cut a strip of black leader film of exactly 160 frames and splice the ends to form a loop. Scrape one frame clean of the emulsion in your splicer but do not use a frame on or near the splice just made. Now run the loop through the gate of your projector only. The machine should be set up in a darkened room opposite an electric clock with a big sweep second hand so that the light from the projector lamp will light up the face of the clock when the one clear frame passes the aperture. This should give you a flash every ten seconds and by rotating the rheostat you can set your projector accurately to run



your hobby? Here is how you can convert it quickly:

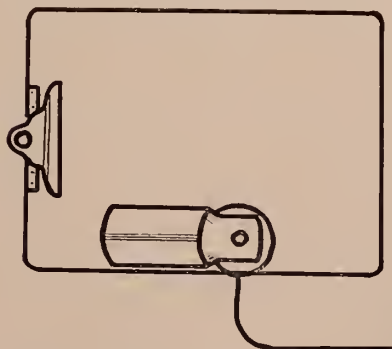
First pry the cap off carefully. It is cemented on and must be loosened with a thin sharp tool like a nailfile, etc. Take it off and remove the color transparency of the "glamour girl" then cement it back on. When dry put it in a vise and clamp slightly, not forgetting to put cardboard strips over the steel jaws. With an ordinary hacksaw cut a slot about  $\frac{2}{3}$  of the diameter.

Looking at a reel of film to identify it only takes a second and no more need to squint . . . just hold your little viewer up to the light and insert the film!

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plastic convenience outlet (Mono-watt) held by a metal screw. About one to two feet of cord are wired to the outlet, a plug attached to the other end. A little brown plastic pilot light (vertical type) is plugged into this outlet and the whole arrangement used with an extension cord. Pilot light and electrical supplies are all standard dime store items.

It is now very easy to read your narration as the film is being projected; the tiny 7 watt frosted bulb illuminates the paper only and does not disturb or distract the audience.

## MOBILE CAMERA

• Continued from Page 457

is positively nothing so disconcerting to the viewer as a jerky and inconsistent follow shot. The "simple" task of panning a camera is not always so simple. The inexperienced photographer has a bad habit of panning too fast and too jerky, which is definitely distracting and unprofessional. Some amateurs actually make pictures which look like they had been shot from a pogo-stick instead of a tripod.

My advice to a beginner is always: don't shoot anything without the aid of a tripod! Professional cameramen with years of experience, such as the newsreel photographers, are often faced with situations where a tripod would be impractical, and the wobbly effect can be seen any day at the theatre. Use a tripod, even if it may inconvenience you no end! The best exposure of all time becomes worthless, if the picture isn't steady on the screen.

If you have a tendency (like practically all beginners) to pan too fast, set your camera-drive at a faster speed to compensate for the decreased exposure, and then pan with a steady hand. This will slow down the action and give you a much smoother pan. A dependable gear-head on your tripod will also help you get smoother pans. It always seems more pleasing to the eye to pan from left to right, whenever possible — the way we are accustomed to reading print. Never pan back again over the same scene! If you need to pan and tilt simultaneously, practice a few times without running the camera, before the actual take. Study the scene before you shoot, and select some interesting and artistic composition with which to start the pan — and then find another spot with pleasing composition to end up with.

If you are not sure of how steady you or your pan-head is, forget about the pan and divide your scene into two or three static shots, whatever is needed to cover the subject. Change your angle each time, and you will

find that the subject will be greatly enhanced.

If you are photographing any kind of sport, or a race, make sure you follow the progression of the race. Were you, for instance, to cover a motorcycle race, shoot it only from one side of the track. Keep the contestants coming from either left to right, or right to left, but never from both directions. If you change your position to the opposite side of the track, then the riders will appear on the screen as if they were returning to their starting point. In panning a moving subject, it should always lead the camera slightly, thus leaving a little more space in front of it than behind.

Panning is quite necessary in sports photography and other fast action, so make sure that your pan-head is in good working condition. It should never be lubricated with oil (which often gets gummy) but with a good grade graphite powder. A long pan handle is better for a smooth pan, but most semi-professional tripods — for some unknown reason — are not



equipped with a sufficiently long handle. It is therefore advisable to extend it, which can easily be done by cutting it in half, and then joining the parts with a 10-inch piece of tubing.

There are many types of camera movement, each serving a special purpose. The *dolly shot*, or trucking shot, is another way of putting the camera in motion to follow right along with the player in his course of action. The camera is mounted on a *dolly* — a camera perambulator — or sometimes on a crane, which will take the operator anywhere he wants to go on the set. Again I must repeat — if the movement isn't smooth, it will detract, and the scene will be worthless. An experienced camera crew with adequate equipment becomes the greatest asset in making the audience unaware of the movement itself. The job of lining up the camera for this particular take involves a few problems. There is the matter of follow-focus, parallax, centering, sometimes handling of a

graduated diffusion filter, and operation of the light "dimmer".

Another operation is the *pull-back*, in which the scene opens, for instance, on two hands beating a lively rhythm on a native drum, then pulls back to present an entire group of exotic musicians and native dancers to show the context in which that drum is mounted, and set the mood of the particular location.

The reverse of this type of shot is the *zoom shot*, in which the scene opens with the musicians and the dancers, then rapidly pushes, or zooms, into the detail with the hands on the drum-head, all depending in what vein the story is being told, or what the interpretation the director gives to the scene. The purpose is to focus the audience attention to a bit of detail which may carry a dramatic message.

Consider carefully the use of the popular zoom lens but don't replace the dolly shot, because the effect is entirely different. Instead of having the feeling of *you* moving up on the subject for closer scrutiny, the zoom shot gives you the impression of subject, background and all, suddenly hurled into the foreground, an effect similar to that of an optically printed trick shot. Besides, the definition around the edges of the picture, and the lesser speed of the lens (which often is not color corrected) makes it second choice lens for this particular type of work. But for ball games, sports events or newsreel, this lens is indispensable.

The use of a camera-car is another way to put movement into the movies — and plenty of it. This is the regular thing in the production of Westerns. Fast horses have to be followed by the camera, recording the daring action of the riders. The camera is fastened to a special mount, some of the air is let out of the tires to cushion the vehicle, and the camera motor set at a lower speed — usually around 18 frames per second — so as to speed up the action on the screen.

Dollies, cranes and camera cars are not the only rolling stock used for adding motion to a film story. Rowboats, roller skates, planes, elevators, escalators, baby buggies, helicopters, ice boats, tanks, flat-cars, yes — even parachutes have been used to give the mobile camera unlimited scope and a more forceful way of interpreting a story on the screen.

What would ordinarily become a series of static, choppy scenes, or just a stationary, lengthy and tiresome sequence, will with the fluid continuity of changing compositions, one into the other, make a film that gives depth and perspective, and one that shows the skill and planning by an expert.



## TRAFFIC FILM

• Continued from Page 458

few gimmicks to film a head on crash—but here is how he did it:

"In filming this kind of stunt we used the Bell & Howell upside-down, with a zoom lens, for that particular shot. The cars were placed bumper to bumper, with the camera mounted in back of the driver of one of the vehicles. I'd suggest that anyone contemplating this kind of a shot should make sure that the camera and tripod are securely tied down.

"At any rate, both drivers, (at a given signal) back up as fast as possible and that's all there is to it. A quick cut to a stock shot does the rest", he concluded.

They say that the play's the thing"—and when theatre goers take time out for a brief hate, the usual thing to repeat is . . ." well, what do you expect; the story isn't any good."

A good story is necessary no matter what kind of film is produced. If it's a documentary about screwdrivers—then dramatize the screwdriver, and if it's a story on safety, see that plenty of drama and tension is inserted, right from the start.

Lehman evidently knows this, because he observes this obvious rule—in fact, the first few shots of "Let's Face It" contains an eerie spine-tingling crash that jars the viewer from his seat.

And there's drama and tension and conflict all along the way. Add to this the narration of newscaster Chet Huntley (no slouch in his field), an excellent script by Ben Weinberg, fine camera work by Harry Lehman and Jesse Davis, and you have something to sell.

Lehman said that he availed himself of the technical advice of W. A. Huggins who is affiliated with the Governor's Safety Committee—and he sought out Huggins because he wanted to make sure that no technical errors crept into the film.

*CINE PHOTOGRAPHER* readers who wish to make safety films are invited to write us here about any problems they might have, and we shall be happy to help in any way. Address queries to "Safety", Ver Halen Publishing Co., 1159 N. Highland Ave., Hollywood, 38.

## VISION

• Continued from Page 459

the production of international film releases.

Technically speaking, the film was shot with the French camera, the *Debie* (120 meter, 35mm); one third of the shots were done in studios in Cannes and in Paris. All the exteriors were shot in Cannes.

An interesting revelation for the movie world will be the use in this

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film of a new type of painting called *Englobant* or *Integrated* painting; four such paintings appear in this film illustrating and paralleling the text. This type of painting, originated by Marc O. has had considerable success in a recent exhibition in Paris.

Again quoting from *L'Espoir*:

"Recently Jacques Tati and G. H. Clouzot told us that one must start in a new direction in the art of the cinema. Marc O. has voluntarily taken this direction. We await with curiosity *Closed Vision*, which will be presented to the public in Paris and during the next Festival of Cannes, and at the same time in the United States."

## BOOTH

• Continued from Page 461

director should be smart enough to avail himself of all expert advice and help. The physical location of the sets on the studio floor will be decided on. Correct placement is of the utmost importance, particularly if there are many switches from one set to another, and can make the difference between a show which is very hard to work and one that seems to fall smoothly into place. The way that sets will be placed will be governed by the order of use and the way equipment must travel from one set to another during the show so that the performance can go on without a break. Often, the hardest moves to plan are those of the booms carrying the microphones. For a show with more than one set there will almost certainly be two such booms, and it is important that everything be arranged so that these can have plenty of time to make their moves. The angle of shot and hence which camera is carrying it at the opening and closing of scenes may sometimes be the deciding factor on set placement, if no other imperative needs must be met. But pet ideas may have to be changed if equipment cannot be in a position to make them possible.

Most directors like to select the music to be used for mood and bridging purposes themselves, indeed, for this writer, this is one of the most enjoyable parts of the whole operation. This should be done several days before show time so that there will be time for any special clearances. There are now available some wonderful libraries of recorded music that are clear for television use, all set up in different classifications of musical types. This saves enormous amount of work which was once necessary in picking through commercial recordings for special themes. If a live orchestra is used, the director should sit down with the musical director and together they should plan what kind

and length of music is needed for each point of the script. If the music is injected with some thought and feeling, it can have a tremendous effect in establishing mood and carrying the action along with it.

The director can now go into his sanctuary and plot the show. He will certainly have many ideas already about character interpretation, business and camera angles, but he should now start to formulate these in much more precise fashion. It is here that directors differ. Some like to get all blocking completed plotted, as would be the case in a film, before the first rehearsal, others prefer to leave it open to some extent. The writer used to employ the first method, but came to realize that while a director must have the broad pattern in mind before he comes to the first rehearsal, that a lot of good business will grow out

### NON-THEATRICAL 16mm PRODUCERS

News of your activities are of vital interest to all readers of the "Professional Cine Photographer" section. Releases covering current productions are welcome by this column, will be reproduced on these pages. Please limit information to one page and include a description of the name of the film, subject covered, black and white or color, length, name of sponsor or advertiser. "Professional Cine Photographer" is interested in all commercial film activity in the United States, Canada, South America, Europe and Asia.

of the interplay between actors as they develop their characterizations that will make many modifications desirable in any previous blocking.

It is unwise for a live television director to rely on as fast a cutting rate as if he were making a film, because he can never be sure that all cuts are going to come exactly when they should. This means that some are likely to appear as jumps instead of a smooth transfer of attention from one shot to the next. It is almost inevitable that slight deviations from the original blocking will take place when the show is on the air. A camera may be in motion when the cut should be made, the composition or other condition of the upcoming shot may not be quite right, and even the reaction time of the engineer controlling the switching between one camera and the next may be a factor to consider. Or the director may become confused. On the other hand, live cameras are highly mobile, particularly if they are mounted on pedestal dollies. On such a show it is almost certain that at least two of them will be equipped this way, and

a boom used for the third one only if special high or low shots are wanted. Added to this, the camera operators do their own focussing. The net result is that cameras on a live show can accomplish a much greater amount of turns and twists than is possible with a film camera, without undue rehearsal. It is therefore possible to forego a fast cutting rate and instead to plan on a greater amount of actor and camera movements than would be possible in a film shot under a comparable budget. The danger is that this very ease of camera movement often causes it to be overdone on many live shows, with the camera swooping up and down and round about with insufficient motivation.

Assuming that three cameras are used in the show, the normal way of covering a scene would be to carry the master shot from the center and to cross shoot medium and close shots from the cameras to right and left. However, it is not necessary to adhere to such an arrangement, because television cameras have turret lens mountings making it possible for each to carry four different lenses. The change-over from one lens to another can be accomplished in two seconds or less, so that a camera carrying a close-up on a long focal length lens can be changed over almost instantaneously, while not on the air, to a wide-angle lens. This introduces a great deal of flexibility into the way shots are planned, since the role of a given camera can be changed several times during a scene. It also makes it easy to carry a scene with two cameras if there are not too many people in it. This will often be done if the scene is short and a third camera is required elsewhere.

Even if all three cameras are used on a scene, they will have to break away successively near the end so that the upcoming action in a new set can proceed without a break. This means that a scene may be ended with only one camera left for the final thirty seconds or so. It is wise, when deciding the exact moment that a given camera should break away to a new set, to leave a little more time for the move than the bare minimum and to forego that final close-up a camera could cut in if this would reduce too greatly the time needed for that move. For if a camera must make a move in twenty seconds, for which a safe time of forty seconds should be allowed, then the haste is liable to result in noise and the risk of not arriving when needed.

It is important to remember that in spite of the advent of large screen television receivers the relative size of the picture to the audience at home, sitting at an average distance, is about half that of the screen at the movies. This means that the cameras must



work closer to the action and get away from long shots as soon as they have fulfilled a required function, such as displaying a location or a wide action. Close-medium shots will take the place of medium shots and close-ups must be larger to achieve the same effect of intimacy or impact. Full advantage should be taken of the great depth of focus available in the image orthicon cameras now used in television which makes spreading and movement in the vertical plane more effective, in general, than in the horizontal.

The exact procedure of conducting rehearsals will vary with the individual personality of each director, and the method here outlined should not be regarded as the only way to do it, but only as a suggested plan that at any rate does work. The first thing to remember is that time is usually very much at a premium so that the leisurely procedure possible when rehearsing a stage play rarely applies.

(To Be Continued)

## SEQUENCE

• Continued from Page 447

a good bit of information, but there is still a lot of additional data to gather. So you move in closer, and from the front gate you see a lot of details in the construction of the house which you couldn't appreciate from a distance. However, the Smiths have come to the front door, so in order to have a really good look at the house and talk to them, we come up on the front porch.

All of which illustrates, in a simple way, that certain things can best be seen from a little distance, and others at close range. The same thing is true when we are shooting with the camera. If we want to show where something is happening, we must get back far enough to make in the whole setting. If we want to show what is happening, and to whom, we must get in close enough to pick up all the details. The first, rather distant shot, we call a "long shot." The near-by shot we call a "close-up."

These terms are strictly relative. A long shot of the State Capitol might be shot from a block away, while a long shot of a small bungalow might be taken from thirty or forty feet. The distance will be whatever enables us to get in a substantial amount of the setting and surroundings.

Since the long shot gives us the general setting, and the close-up the details, it might seem that these two shots would be sufficient. They would be, except for one thing—the problem of going from the long shot to the close-up. If we make a long shot at forty feet, then move in abruptly to

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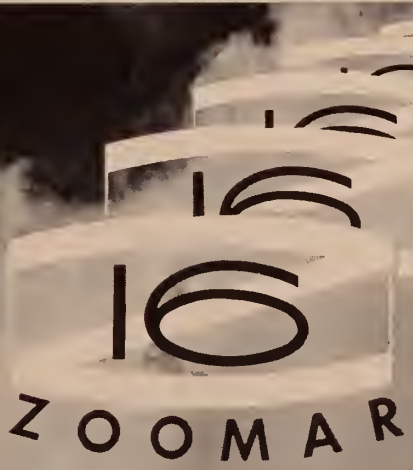


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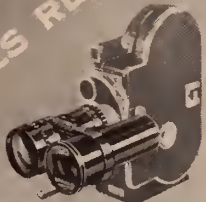
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## SEQUENCE

a close-up made at four feet, the effect will be as if the spectator has taken a running broad jump into the middle of the scene—an effect neither smooth nor pleasant. There is just too big a difference between the two. So, obviously, we need an in-between kind of shot to carry us smoothly from long shot to close-up, or vice versa—and this intermediate shot we call, appropriately enough, the medium shot.

The medium shot, again, is purely relative. If the long shot is made at 30 feet and the close-up at 3 feet, we may find that the medium shot looks about right from 12 feet. On the other hand, if the long shot was made from 40 feet, and the close-up at 8 feet, we might well make the medium shot at 20 feet. It should be not too similar to the long shot, and not too similar to the close-up, but about halfway between, so that it makes a smooth transition from the one to the other.

In terms of people, the close-up is a portrait shot, taking in head and shoulders, or at the most to the waist. The medium shot will show the actor about to the knees, or even full figure. In the long shot, the actor will definitely be a minor part of the picture.

As we go along, you will find that the medium shot is our basic story-telling shot. Since it stands midway between the other two, we can go from the medium shot to either a long shot or a close-up, then back to the medium shot. The long shots furnish setting, location, mood, and atmosphere. The close-ups give dramatic punch. The medium shots will do most of the story-telling.

All three are important, and of the three, the beginner is most likely to neglect the close-up. Don't be afraid to get in there close. The spectator can only see what the camera lets him see, and the camera won't let him see much if you stay 20 or 25 feet away from the subject all of the time. Close-ups provide punch.

The next bit of action you shoot, once you have decided on the simple little "story" which it is to tell, decide in advance how you can break it up into three shots instead of one. Say it is simply Brother Bill hoeing in the garden. All right — so we open with a long shot of the whole back yard, garden included. Brother Bill is at work, but at this distance it might be almost anybody. So we get six or eight seconds of this, then stop the camera and move in to about half the previous distance. Since we are pretty well behind Bill, we move around just a bit more to the side, where we can really see what he is doing. We start shooting again, giving him something to do in order to have a little action and variety. He hoes for a bit, then puts

• See SEQUENCE on Page 474



# CLASSIFIED ADVERTISING

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• 16mm SOUND—Bargains in used Film and Projectors. Visit our store or write for free list. National Cinema Service, 71 Dey St., N.Y.C.

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• See Next Page





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## CLASSIFIED Continued

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## SEQUENCE

• Continued from Page 472

his hand to his back as though he had a cramp in it, straightens up with an effort, and reaches in his back pocket for a cigaret. This seems to be about enough from this angle, so we stop the camera again, and move in to about half of that distance, and a little bit more in front of Bill. This brings us into line for a good close-up, so we have him start from the business of reaching for the cigaret, take one out and light it, sigh deeply as he blows out a puff of smoke, wipe the sweat from his brow with his handkerchief, lean his chin on the end of the hoe handle and look about dejectedly at the amount still left to hoe.

Now all of the foregoing is only a fragment, and may add up to less than 20 or 25 seconds of film time—but try something of the sort and see for yourself how much more interesting even a simple bit of action becomes when you tell it in a brisk sequence of shots, with constant variety and change. Don't worry yet about the fine points of matching action from one shot to another, and the like, which we will go into later. Just get used to the idea of telling your story in brief, interesting scenes, with constant

change, and you will have made a big step toward competent movie making.

You won't use more film. In the long run, you'll use less, because for each shot you pick the camera position from which the desired action is gotten over with a minimum of footage. Nor is it more complicated. On the contrary, it is much easier to shoot three simple bits than one long and complicated scene. Easier to shoot—and much easier on the audience! Try it and see!

How long should a scene be?

A scene should be long enough to convey what we want to tell, but never long enough to become boring. In practical terms, this means that few scenes should be less than four seconds long, and not many should be more than ten seconds long.

You'll notice that we don't say "never". Once in a blue moon you will have a close-up for which two seconds is quite sufficient, and once in a month of Sundays you will have a scene that will justify a length of fifteen or twenty seconds. So for the present, don't worry about those scenes.

Plan your action so as to fall somewhere between four and ten seconds for each shot, and after you have screened a few rolls of your film several times, you will begin to develop a natural sense of judgment of how long the spectator needs to see what you want him to see in a scene. That is the real criterion.

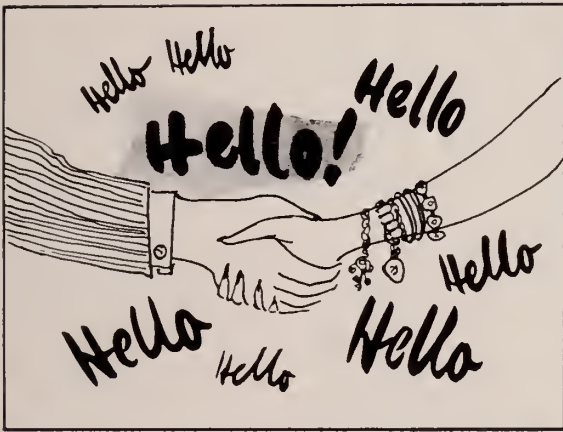
When in doubt, shoot a few seconds more rather than less. You can always trim off the excess and make a scene shorter, but you can never put in what you failed to shoot.

Remember that each time you stop the camera you must move to a different distance or angle before you start shooting again. If you stop, then continue the same sequence from the same point without any change, there will be an ungainly jump in the action—a fault seen constantly in bad amateur films, and a fault for which there is not the slightest excuse. All you need to do to avoid it is to move in closer or step back a bit, at the right or the left. Then there will be no unpleasant, jarring jump in the action, and you will have avoided one more amateurish fault.

Most people count seconds too fast. Since it will be helpful to get this fairly accurate, try the old trick of putting the words "one thousand" between the numbers, like this: "Naught—one thousand—one—one thousand—two—one thousand—three—one thousand—four—one thousand" and so on. Practice this a bit with the second hand of a watch, saying the numbers without haste, and you will find that you can count intervals of up to a minute with surprising accuracy.



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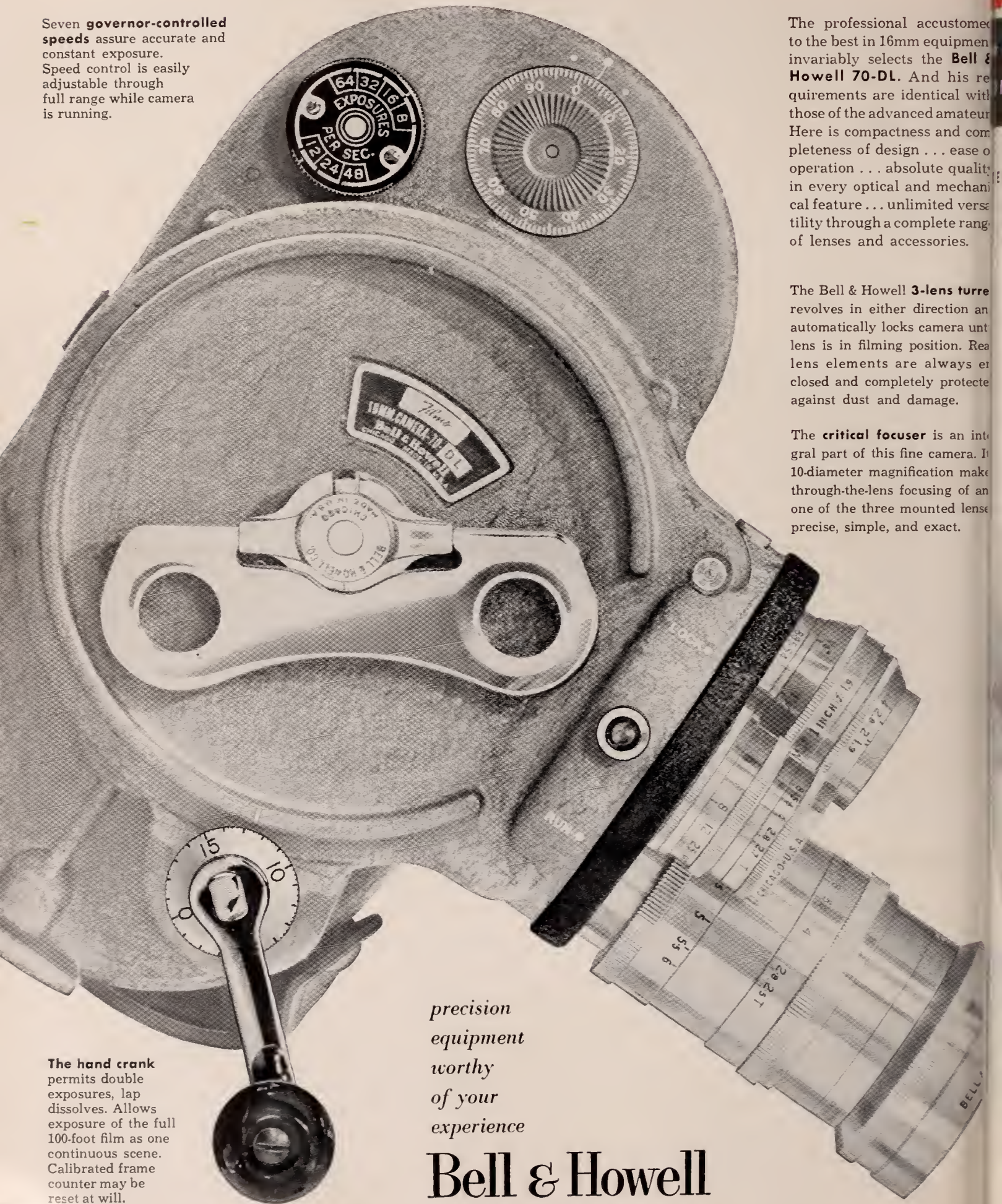
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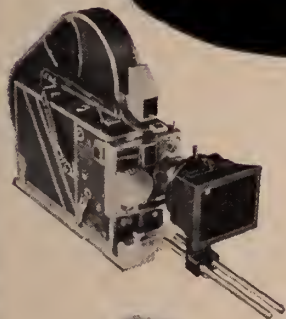
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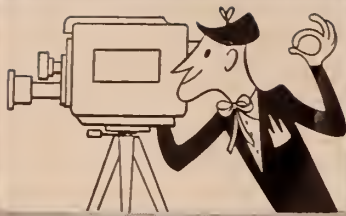
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# Home Movies

HOLLYWOOD'S MAGAZINE FOR THE

8mm AND 16mm AMATEUR

and

professional

## CINE PHOTOGRAPHER

Vol. XX

CONTENTS FOR DECEMBER, 1953

No. 12

### articles — home movies

<b>TWO SHORT SCRIPTS</b> —By Julius Smith & Frank Bertola	482
<b>FOTO FUN IN EDINBURGH</b> —By S. J. Licata & LaTona	488
<b>MUSIC FOR YOUR MOVIES</b> —By Dow Garlock (Part 2)	489
<b>CHRISTMAS PAST</b> —With Carl Kohler	490
<b>HOW TO USE YOUR METER</b> —By Julius Smith	491
<b>SPEED SHOTS</b> —By A. M. Dobias	491

### articles — Cine Photographer

<b>PRODUCTION VALUES VS. ECONOMY</b> — By Leonard Clairmont	502
<b>CAMERMAN IN IRAN</b> —By Joe Budy	503
<b>TIPS ON DIRECTION</b> —By Philip Booth	504
<b>PANAVISION—NEW WIDE-SCREEN SYSTEM</b> — By Henry Provisor	510

### departments

<b>CLUB NEWS</b>	517
<b>16mm PROGRAM FILMS IN REVIEW</b>	484
<b>MOVIE IDEAS</b>	486
<b>LET'S GO SHOPPING</b>	494
<b>FILM LIBRARIES</b>	515
<b>CLASSIFIED ADVERTISING</b>	517
<b>TIMELY TITLES</b> —By Marion Kyle	519

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Travel: S. J. Licata  
& LaTona

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Correspondents

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JOS. STEIN

**CHARLES J. VER HALEN**  
Publisher

Art Director: **JOE WALL**  
Advertising: **SYD CASSYD**

**C. J. VER HALEN, JR.**  
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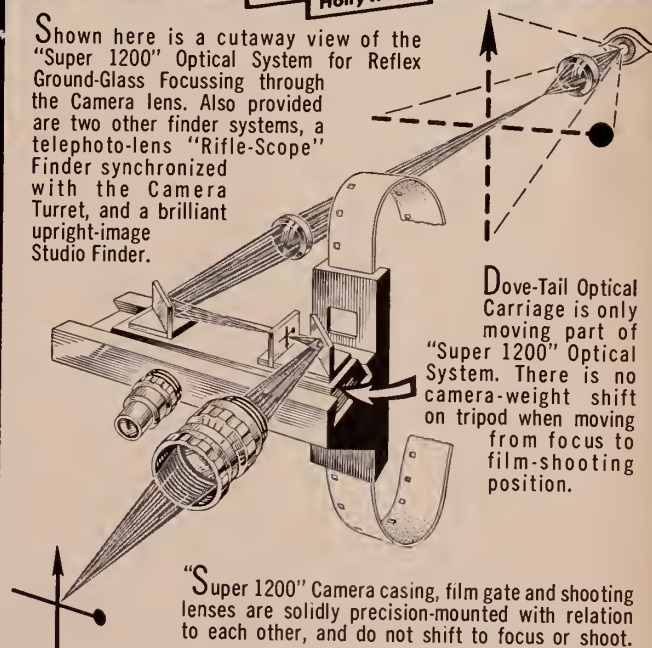
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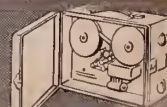
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## 2 SHORT SCRIPTS...

Teachers Pet By JULIUS SMITH

1. M.S. Freddy, a small boy, is at the kitchen table where he is dawdling over his breakfast. His books are strewn all over the table, and his mother is busy tidying up the kitchen.

2. L.S. Freddy's Mother looks at the kitchen clock, calls to Freddy.

3. Title: "Hurry or you'll be late."

4. M.S. Mother points to clock.

5. M.S. Freddy looks at clock.

6. C.U. The clock — it reads ten minutes to nine.

7. C.U. Freddy is startled. He hastily gulps down a last mouthful.

8. M.S. Jumps up from table, grabs books and waves goodbye and rushes out.

9. C.U. Freddy's mother breathes a sigh of relief.

10. M.S. The kitchen door is thrown open and Freddy bursts into the room.

11. C.U. Mother reacts with surprise as Freddy tells her:

12. Title: "The apple — I forget teacher's apple."

13. C.U. Mother opens cupboard door and takes out a bag of apples. Hands on to Freddy.

14. M.S. Freddy grabs apple and dashes out.

15. C.U. Freddy's mother mops her brow.

FADE IN

FADE OUT

16. M.S. A classroom. Teacher is at her desk. There are some books on her desk — blackboard in background.

17. M.S. Freddy walks up to teacher's desk, and puts apple on desk.

18. C.U. Teacher is pleased, and smiles at Freddy as she thanks him.

FADE IN

FADE OUT

19. Title: "The Next Morning".

20. M.S. The classroom. Teacher is again at her desk. There are some new words written on blackboard.

21. M.S. Freddy walks up to teacher's desk, but this time hands her a wrapped parcel.

22. C.U. Teacher looks at parcel in surprise.

23. C.U. She unwraps parcel and is astounded to find a piece of pie. Perplexed she looks at Freddy who smiles at her.

24. Title: "My Mom used up all the apples—so I had to bring the pie."

### The Christmas Sock By FRANK J. BERTOLA

*This story may be filmed on 150 feet of 8mm or 300 feet of 16mm film.*

1. L.S. Exterior of house. Husband Frank and children Grace and Joseph come out to hang a Christmas wreath on door.

2. M.S. Their job done, a satisfied look on their faces, they re-enter house. (FADE OUT)

3. C.U. (FADE IN) Cookie pan being taken out of oven.

4. M.S. Wife May near oven taking cookies out of pan to cool.

5. L.S. Frank and children enter room, children play with toy car. Frank picks up cookie, talks to Mary.

6. Title: "We must take the children to see Santa Claus".

7. C.U. Shot over Frank's shoulder, Mary nods agreeably.

8. M.S. Grace and Joseph winding toy car but it will not run. (FADE OUT)

9. L.S. All four waiting on line to see Santa Claus.

10. M.S. Grace and Joseph sitting on Santa's lap. Grace gives him a list.

11. L.S. Back home, Mary writing cards, children still trying to make car go. Frank putting on jacket and with axe slung over his shoulder says:

12. Title: "I'm going to chop down a Christmas tree."

13. M.S. Mary crosses her fingers and hopes for the best.

14. L.S. Frank in the woods, walking up to a tree, moistens his hands and starts swinging the axe at the base of the tree, chops a few times and—

15. C.U. Ax hitting foot.

16. L.S. Frank in great pain hopping around holding foot.

(FADE OUT)

17. M.S. (FADE IN) Frank in bed. Thermometer in mouth, ice bag on his head, his foot bandaged (greatly exaggerated) Mary and children looking on. Mary talking, looking at children.

18. Title: "Sorry kids no Christmas this year, Daddy is sick."

19. C.U. Children crying.

(FADE OUT)

20. L.S. Santa Clause in house holding his pack looking for the Christmas tree. Sees a chair in the corner where the tree should be. Waves his hands at the chair. Chair disappears. Waves hands again and a fully decorated tree appears. He sets up toys.

(Trick shots are very easily done and have been explained many times in "Home Movies")

22. Title: "Christmas morning."

23. L.S. Mary and children come into room and open presents. Frank

• See SCRIPT on Page 484



# Make a Movie

## ..see Hollywood

Make a movie and see Hollywood.

That's the success formula for Herbert Skoble, University of Southern California student film director, who just completed a red-carpet tour of Hollywood that matches the most lavish displays ever accorded a visiting potentate in the film capitol.

The golden key to the heavily guarded studio gates proved, for Skoble, to be the much coveted Screen Producers Guild First Annual Inter-collegiate Gold Medallion Award, which he won for directing the best campus-produced film in the U. S. during 1952-53. The film was "Let Me See," an incisive color documentary focusing on a nursery school for blind children.

Selection of "Let Me See" by the Screen Producers Guild over films gleaned from 69 U. S. colleges and universities, provided Skoble with a welcome mat stretching from MGM in Culver City, to University-International in the Valley. Following the star-spangled hoopla attendant the SPG Award festivities at the Academy Theatre Skoble was hosted at every major Hollywood studio by top-bracket producers and studio executives. The plush tour carried him onto every sound stage where he met many of Hollywood's top stars, directors and cameramen; into the film editing rooms, and lunch in the executive dining rooms where few visitors ever tread.

Dazzled by the experience, Skoble returned to USC more determined than ever to carve out a career behind the cameras in Hollywood. Judging by the quality of "Let Me See", he has a running start on his competitors.

## CLUB NEWS

**CINCINNATI**—Cincinnati Movie Club announce that Dr. Doris Allen, Secretary of the International Society of Psychologists, and Assoc., Professor of Psychology at the University of Cincinnati presented a 16mm film of the meeting of the International Children's Village recently held at Glendale, Ohio. This is a gathering of children of all nationalities, from various countries, mainly for the purpose of fostering international good-will. Homer Jones also screened a 16mm film on travel, camping and sport fishing in odd parts of Wyoming.

• SEE CLUB NEWS on Page 518



**16**  
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**X-RAY DEVELOPER** is ideal for developing titles taken on positive film, as it is very contrasty.

\* \* \*

**DEPTH OF FOCUS**, or field, indicates the area between the nearest point at which the camera is in focus and the farthest point at which it is in focus. This varies with the aperture, the focal length of the lens, and the distance focussed upon.

\* \* \*

**IN LETTERING TITLES** on a black background, the guide lines need not be erased if drawn with a red pencil and positive film is used. Red photographs as black on positive film.

\* \* \*

**WHEN MAKING** a solution containing sulphuric acid always pour the acid into the solution, never the solution into the acid.

\* \* \*

**FOR SMOOTHNESS** in panning a handheld camera stand with the feet pointing in the direction of the finish of the pan shot and twist the body to face the direction in which the shot will start, so that when shooting the body will move freely till the end of the shot.

\* \* \*

**FILMS SHOULD BE** rough edited as soon as received from processing.

and all the deadwood taken out. This will make editing easier later on.

\* \* \*

**GLACIAL ACETIC ACID** can be used as film cement in an emergency.

\* \* \*

**IT IS A POOR** practice to have titles appear on the screen with a white background, as this produces an uncomfortable glare, when projected at 16 f.p.s. will almost be sure to have a slight flicker with a bright projection lamp.

\* \* \*

**IN PHOTOGRAPHING** young children and babies by artificial light, the use of faster film permits moving the glaring lights farther away from the subjects.

\* \* \*

**UNDEREXPOSED FILMS** result in dark pictures with little detail in the shadows. Overexposed films turn out thin and look washed out.

\* \* \*

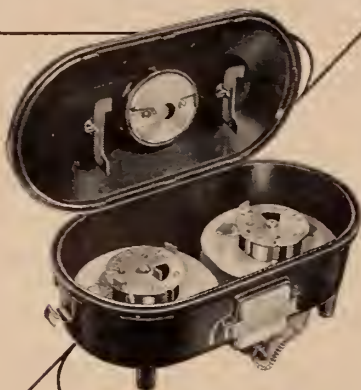
**BE SURE TO** know the speed of the film being used. An exposure meter cannot give an accurate reading unless the speed of the film is known.

\* \* \*

**IF THERE IS NO** special action in the scene you are about to shoot, decide before pressing the button how many seconds you are going to take to shoot it.



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# 16mm. PROGRAM FILMS

*in review*

## LET'S FACE IT

**EDUCATIONAL.** Sound, 14 min., color or b&w. Apply. Available for TV. Produced by Cine-Tele Productions in cooperation with the California Highway Patrol.

**Users:** General highschool and college audiences, hot rod clubs, driver education, community groups, church groups, and civic clubs.

**Content:** Demonstrates the personal responsibility in car accidents, and explains the training and functions of the highway patrol. A driver going home is impatient and takes a chance on passing on an upgrade. The shattered windshield is shown as a bloody hand reaches up and fumbles about the steering wheel. An ambulance comes and the man is taken to a hospital where a doctor makes an examination and shakes his head. Newspaper headlines show accident news and several wrecked cars are demonstrated as narration points out that nine out of 10 accidents involve traffic violations. Illustrative sequences are shown as narration further points out that high speed is the greatest cause of accidents, also requiring adjustment of speed to the conditions of the road and visibility. Other reasons are violation of the right of way, following too close, and drunken driving. The California Highway Patrol Academy is portrayed, demonstrating various classes, including jujitsu, revolver practice, first aid, lecture, and study of laws. Narration states that an accident occurs every minute in the United States, a death every 2½ hours. Preventative measures made by the highway patrol are traffic checks, laboratory check of equipment, and analysis of compiled information on danger spots and effective enforcement of safety precautions in those spots. Various functions of the patrolman are demonstrated, such as helping children cross streets, particularly watching traffic around school buses, checking truck loads, and watching for traffic violations. Narrated by Chet Huntley.

**Comment:** The introductory accident and scenes showing accident-wrecked cars present a shock that is developed by facts and figures of the narration, effectively preparing the audience for the safety message and developing favorable public relations for the highway patrol.

**Distributor:** Cine-Tele Productions, 6327 Santa Monica Blvd., Hollywood 38.

## THE GREATEST GIFT

(This Is the Life series)

**RELIGIOUS.** Sound, 30 min., b&w. Rental. Produced by Family Films, Inc., for the Lutheran Church-Missouri Synod.

**Users:** General Protestant church audiences during Christmas season.

**Content:** Within the story of a typical Christian family's Christmas celebration, the story of the birth of Jesus is dramatized. On Christmas Eve Grandpa Fisher listens to some carolers sing "Silent Night," and asks them to come back later when the family returns. When Carl and Anna Fisher come home with their three children, the Christmas gifts are handed out, and as a joke, little Freddie's are held to the end. One gift or Freddie is a storybook Bible. He persuades Grandpa to read to him, and the birth of Jesus as told in Matthew 2 and Luke 2 is dramatized during Grandpa's narration. The sequences include Mary and Joseph's journey to Bethlehem to register, their inability to find accommodations, and their finding an innkeeper who lets them stay in his stable. Shepherds around a fire see a bright star and hear the announcement of the birth as a choir sings in the background. They are shown going to the stable to worship. Grandpa then explains that the Wisemen came later, after reading the stars and traveling across many lands. Their asking for Jesus came to the ears of Herod. He asked when they first saw the star and said he wanted to worship the infant himself when they found him. The star leads the Wisemen on to Bethlehem, but in a dream they are told to go home a different way without reporting to Herod. The scene shows the Fisher family, again and they hear the carolers singing "Adeste Fidelis." Grandpa Fisher adds a final message, asking that Christ be kept in Christmas.

**Comment:** Timely for the Christmas season, this film not only dramatizes the Biblical Christmas story, it relates the original significance to a modern-day celebration.

## HOMEWORK: Studying on Your Own

**EDUCATIONAL.** Sound, 1 reel, color or b&w. Rental, sale. Callabrarator: Harry W. Parter, Ph.D., Education, Stanford University.

**Users:** Junior high and highschool guidance and language arts.

**Content:** Two boys and a girl of approximately highschool age tell of their homework problems and how they solved them. Jean and her

parents live in a small apartment, and Jean has no room of her own. In the evening when her father is home, there are too many distractions hindering her study. She makes an agreement with her mother to study on the dining room table while her mother prepares the meal. Jean cleans the dishes and kitchen after dinner. If she must study at night, she goes to the library. Stan lives on a farm, and as soon as he arrives at home until after supper, he is busy with chores. He plans his work at school and finishes his library work during study periods. After supper, his parents see to it that his little sister leaves him alone while he studies in his room. Bob has no real problem at home: he has a place to study, and quiet. His problem is starting; so he grits his teeth and begins with his hardest subject. In this way, he does not think about having his hardest work to do while he is getting other assignments.

**Comment:** Specific examples of homework problems and their solutions, as presented here, not only offer suggestions for solving other problems, but can lead to class discussion of how other specific problems can be overcome.

**Distributor:** Coronet Films, 65 E. South Water St., Chicago 1.

## THE SOLAR SYSTEM

(Astronomy series)

**EDUCATIONAL.** Sound, 10 min., b&w. Sale. Produced by Dr. Ruray Sibley.

**Users:** Highschool, college, and adult groups interested in astronomy.

**Content:** Observes the planets of the solar system as seen through the 24-inch refractor telescope at Lowell Observatory and others, including the discovery photographs of Pluto and views of Halley's Comet; narrated by Dr. Ruray Sibley. The planet Venus is shown in different positions in its orbit as it moves around the sun. Mars, during a period of several months, demonstrates changes in surface markings taking place from early springtime through autumn in the Martian southern hemisphere. Jupiter is shown with its four major moons moving in their orbits around the planet, and one sequence shows the rotation on its axis with views of the bands. Saturn is followed in its orbit through 22 years of its 29-year orbital period around the sun, and close-up photographs through the 200-inch telescope feature the rings and the Great White Spot. Other sequences show Uranus with four moons, Neptune with its major moon, and the discovery photographs of Pluto in 1930. Concluding sequences note the changes in the appearance of Halley's Comet during several months in 1910.

**Comment:** For audience benefit, these planets should be located on a map of the solar system and relative sizes should be indicated, before viewing the film.

## STARS AND STRIPES FOREVER

**ENTERTAINMENT.** Sound, 89 min., color. Apply. Produced by 20th Century-Fox.

**Content:** A musical biography highlighting the music and career of John Philip Sousa, the composer-bandmaster who became a legend in his own lifetime. Stars Clifton Webb and Ruth Hussey. Legion of Decency rating: A1.

**Distributor:** Films, Inc., 1150 Wilmette Ave., Wilmette, Ill.

## SCRIPT

• Continued from Page 482

also come in. hopping on his bandaged foot. All are very surprised at tree and gifts.

24. M.S. Children playing with new toy car, aim it at Frank's bandaged foot.

25. C.U. Car socks foot. Children clapping hands and laughing.

26. L.S. Frank holding foot. hopping in great pain. Mary trying to help.

(FADE OUT)

27 C.U. (FADE IN) Car with letters set up beneath it (out of view) slowly going out of picture spelling

(THE END)





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## CHRISTMAS GIVING

When it is Christmas eve and the gifts are under the tree ready to be handed out I make use of some movies which I've made the year before. In a sense it is a repeat performance.

By that I mean that each year I try to film the gift opening ceremonies. As each gift is handed out I devote enough footage to the event to capture the emotion which goes with the



reception and unwrapping of the package. Then, when next year's Christmas comes around I run through the film. It serves a double purpose; it gets us in the "mood" and it serves to renew memories.

The way in which I show the films is really the "key" to the fun which this idea can bring. I cut in titles ahead of each person. For such titles I try to use objects which are directly related to the film: gifts, tags, etc. I also have cut in a small amount of leader ahead of each person's gift. The idea is that as we gather around the tree I show the film. Since I've cut the film with leader I am in a position to stop the film when ever I want.

I make use of the film to announce the gifts. As each title is shown, all the gifts for that person are given to him or her. Then, that person must narrate the adventures of last year's Christmas before they can open this year's gifts. It may sound a bit involved but believe me it's a lot of fun.

—Ralph Cassidy, Toronto, Canada

## CHRISTMAS TITLES

Somehow, we all want to make our Christmas films our very best. No matter how many films we make during the year the one we do at Christmas time always gets our fullest efforts. One thing which can add a lot of "luster" or quality to our production are interesting and unusual titles. The many interesting decorations which we use at Christmas time offer the Home Movie maker just the opportunity for such variations.

Here are five title ideas which I've used in the past. Each one is simple

# MOVIE

and easy to arrange. They are novel, but more important they are timely. I've found they add lots of sparkle to my Christmas films.

(1) Write individual titles on a series of gift tags. Tie each tag to a gift wrapped box. It adds atmosphere and reality. I've found the normal-sized gift tag is just too tiny for titling. I make my own about double size. This requires the use of a bigger-than-normal gift box. The effect is excellent.

(2) Make titles in the snow. All you need for this effect is some artificial snow and . . . if you desire, a mirror. The purpose of the mirror is to provide a water-like base under the snow. If you want some other base such as wood or cement then all you have to do is to sprinkle the artificial snow on the area you want to use, take a sharp stick and write the title in the snow. An interesting variation here is to add movement by showing the title being written. It adds the effect of animation.

(3) Letter your title on the tree ornaments. This is good if you wish to open your first scene by dollying



back from a close up of the tree. The titles, credits, etc., can all be lettered on the glass ornaments. Use big ornaments for the long titles and smaller ornaments for the small words such as "and", "or", etc.

(4) When using a titler the Christmas atmosphere can be added by giving each title card a border of a ribbon or a wreath. Titles can also be made over Christmas photographs.

(5) If you wish to be elaborate, make miniature scenes and work the titles into the scenes. For example, make a tiny village. In that village use street signs billboards to introduce the titles. The major screen title could be written in "ice skating" marks on the lake near the city.

—Willa Webb, Vancouver, Washington

## LET'S MAKE UP WITH SANTA

The Christmas season throws quite a burden on the amateur. He's got the roughest film of the year to produce during the most hectic season of the year. The film he's about to make is one of the most demanding he'll ever find. In this respect the makeup is especially tough.

Makeup varies from dewy eyed children and angels, to a snow bearded Santa. These makeup problems can be simplified if you give them some forethought. The first rule should be



to remember that a person's face photographs just about as the eye sees it. Therefore for women, in scenes where normalcy is needed, street makeup should be just about right in either black and white or color.

No matter what make up is used the skin should have a normal sheen. It should not be tacky or greasy from an overdoes of makeup nor, should it be dull from too much powder.

In general, the lipstick should correspond to the natural lip line of the actor being made up. The lip line should not be extended too low in the center and it should not over emphasize the bow in the upper lip.

When it comes time for the rouge it is much better to use too little than too much. A Santa with heavily rouged cheeks is about as fake as a paper dolly made of iron. To avoid this check carefully to see that the rouge is blended smoothly into the surrounding fleshy areas.

The techniques used in make up are the same for either color or black and white and street makeup for color. When using make up for color choose street make ups which will not call attention to themselves.

For make up you will need the following equipment: foundation, face powder, lipstick, rouge, eye shadow, (a liner), eyebrow pencil, mascara, brushes (small one for eyes and a larger one for powder), towels, facial



# IDEAS

tissue and cold cream. These products are available from several manufacturers and your individual preferences is a good choice.

When you begin to put on make up here are a couple of basic rules which can help: Remove all street make up from women. If it's a man instead, wash face thoroughly with soap and water to remove all oil. Cleanliness is important: Never mix or spill make up ingredients. Then, apply the foundation (it comes in three forms, liquid, paste and pancake). Use is sparingly. Add cheek rouge then work out the eyes using the liner, shadow, mascara, etc. Give careful attention to the details such as age, mood and kind of character. Rub powder over the foundation to give the face form. Brush in lips, add whiskers or beards and you are ready to film.

—Eams Monisher, St. Paul, Minn.

## JUNIOR ROSE BOWL

**I like the Christmas season. It's a time when the top football squads** square off across the nation's gridirons to settle the question of "who is best". This is a part of my "like". The other part is that this is the time when the younger generation gets all sorts of gifts and many of them are sporting gifts . . . of the football variety. Among them: footballs, knee pads, hip pads, helmets and shoes.

This is where I come into the picture. I have just completed a film which combines these two elements: new gifts and football season. Instead of the Rose Bowl however, my game took place in the streets of the city. I called the film the "Junior Rose Bowl". It told of the pitched battle of two street teams complete with spectators and the inevitable interruptions by automobiles and parents.

I found this to be a tremendous potential. There is a lot of real stuff here for a movie. The city streets, sports heroes, and the funny costumes which the kids manage to get. You can be certain that if a kid receives even part of a football uniform for Christmas he'll wear it in a street game. It is nothing unusual to see a kid playing street football dressed in a helmet and levis and sweatshirt with brand new hip pads buckled over his levis . . . just so people can see what he's wearing.

Of particular interest should be the game's heroes. These fellows are fleet footed, sure fingered players who somehow manage to make all the touchdowns. They are good for a lot

of footage. It's especially good if you can catch a girl the same age as the hero as she watches him make a particularly long dash.

Once in a while the parents will gather around the sidelines to watch their offspring ramble on long runs. That's when your filming will pick up. Virtually always the parents will stand at the sidelines for a time, but as the game progresses they'll want to "help" . . . maybe just referee or coach. But, this is just the first step: only the beginning.

Pretty soon some parent becomes agitated with some run or play and rushes into the game to offer aid. From that point forward the kids are pushed out and the parents take over. The kids are soon lining the sidewalks as spectators and the parents are battling it out for line runs.

These things are really tremendous human elements which can make the "Junior Rose Bowl" films an experience in documentary movie making. I have not given any real plot in this letter because I found that in making my story I got better results if I just make a basic outline of the elements I wanted then let reality write its own plot as I went along. Working this way I actually spent two days shooting my film. The kids in the neighborhood were wonderful they helped me very much. Any one else could duplicate my results.

Ruth Hurt, Detroit

## FILTER IT

**Filters are really important in either black and white or color.** Generally speaking, however, filters have been over-emphasized in color photography and under-emphasized in black and white. Color filters for black and white photography are designed for several different purposes. These are classified as follows: correction filters (used to alter a film's response to color), contract filters (used to separate colors which would reproduce in near the same gray tones), haze filters (to "free up" the sky), and neutral density filters (to reduce exposures).

While the films we use respond to the colors much the same as our eye respond to color these films will not respond to the same colors in the same relative values as our eyes will do. For example: blue and violet normally appear darker to our eyes than green. To change this reality and evoke the "illusions" which we see with our eyes, we must resort to

filters. The K-2 and color filter CK-3 or the G filter will absorb the ultra violet completely and make that color dark. These filters will also absorb part of the ultra-violet from the blue making it darker.

In fact photographic lenses themselves tend to help in this respect. Being glass they absorb the shorter ultraviolet wave lengths.

To restore films to a value which more nearly equals that which our eyes see, there is a list of filters recommended for each type of black and white films.

K-2 filter with type B films in daylight illumination.

X-1 filter with type B films in daylight illumination.

X-1 filter with type C films in daylight illumination.

X-2 filter with type C films in daylight illumination.

Other filters used on these films will not give an "accurate" rendition but will in some way, either by removing or emphasizing colors, alter the rendition. Obviously, this is where the "art" of filtering becomes apparent.

In addition, contract filters are used to lighten or darken certain colors . . . this can be for art; that is, to introduce brightness differences between two colors which might otherwise be identical. For example, a red apple with green leaves may very well photograph without a filter as two identical shades of gray. Through a Kodak Wratten A filter, which transmits red and absorbs green, the apple will be rendered lighter and the leaves will be darker.

One of the most frequent uses of filters for effect is in the use of sky correction. These are used to darken a blue sky and to make white clouds whiter. In most black and white work two filters will handle this job effectively. Normally the K-2 filter will do this (plus making all film response more nearly as the eye sees it). For extreme or dramatically dark skies, the G filter is used. The Kodak Wratten A or deep red filter should be used sparingly because it produces a sky which is anything but subtle.

In addition, there have been situations where a photographer has wanted a darker sky but has not wished to alter the rendition of the foreground. To meet this challenge, several companies have devised a "sky" filter. The upper half of this filter is a light K-2 filter while the bottom half is nothing but clear glass. This meets this problem very nicely.

The important thing is that there is scarcely a scene where in a photographer should not filter to get just the rendition he wants. And . . . there is a filter made for the job.

Bob Jordan, New York



# FOTO FUN *in* EDINBURGH

By S. J. LICATA  
and LATONA



"Close" behind Huntley House on Cannaught Street.



The Canongate Talbooth Prison Tower on Cannaught Street.



A reminder of ancient times — the Abbey ruins at Holrood Palace.

A MODERN metropolis protected by an ancient castle, people dressed in current styles walking side by side with men of the Royal Scottish Corps in their colored kilts, new autobuses outshadowing old double-decked streetcars — that's Edinburgh, truly a fascinating city combining the new and the old to form a very pleasant picture. Here your movie camera will find many interesting, historic and beautiful scenes to add to your collection.

To fully enjoy Edinburgh takes time, but with careful planning two or perhaps three days will fulfill your shooting desires.

Your first sight of Edinburgh, whether you arrive by train or car, is of the huge Edinburgh Castle, resting on a ridge of rock some 570 feet high and dominating all of the city. You come into the city and soon find yourself on Princess Street, the main thoroughfare. Ah! but don't point your camera yet, have a look around first. We know, the distinctness and uniqueness of everything is very tempting.

Princess Street runs East and West, bounded on the North by shops and on the South by the lovely lawns and the beautiful Princess Street Gardens that extend to the base of the castle hill. Along Princess Street walking West from Waverley Street Station you see the blackened monument to Sir Walter Scott. This finely carved monument and buildings here, has been

darkened with age and soot from the trains which run parallel to Princess Street at the base of the castle hill.

Here a word of caution about these black buildings. *Care must be taken in exposure to avoid a silhouette effect. Strong side lighting is advisable as well as correct exposure, both in color and black and white.*

A short walk North up St. David Street and shooting with a wide angle lens will give you about the only good shot of the front of the Scott monument. However, more picturesque movies can be made from the gardens below looking up at the back or side of the structure — the gardens provide prettier foregrounds and better framing. For three pence you can go up into the monument for an interesting view of the gardens below.

A walk through the gardens offers a fine chance for some beautiful floral close-ups and patterns. The flowers face South on a bank below Princess Street and so are photographically good most of the day. From the gardens you will see nicely framed shots of the castle; perhaps you will like the one with the Ross fountain in the foreground. However, since you will be shooting South you must take care to avoid the direct rays of the sun or shoot early in the morning.

Here and in many other locations around Edinburgh a lens shade will prove very helpful. (In fact, a lens shade is a good insurance anytime, anywhere.—Ed.)

*Long Shot of Princess Street showing the Scott monument and the promenade at the left.*





One difficulty you may encounter here is the ordinance forbidding the use of tripods in the city parks and grounds. To avoid embarrassment you can get a tripod permit from the Cranston Street Park Dept. simply by stating the purpose for which your pictures are being made. There is no charge for this permit.

At the West entrance to the gardens on Princess Street is St. John's and St. Cuthbert's churches. Besides the interest of the churches alone, you will find interesting compositional patterns with the old cemetery, the churches and the castle in the background. Unfortunately, from Princess Street the castle is usually shrouded in haze, but just around the corner at the West end of Princess Street is Lothian Road and Castle Terrace. From here you can get a better picture of the West side of the castle.

If you can arrange to be in Edinburgh for the famous International Festival of Music and Drama, which runs for three weeks the latter part of August and the first part of September, you will find the castle and many other points of interest brilliantly illuminated at night. The buildings, however, require careful consideration as to exposure and good color is not possible. But try it if you have sporting blood in your veins.

After photographing the castle from the city, a short bus ride or a 20 minute walk will take you to the castle itself. Admission is free to the grounds, but a charge of one shilling (14c) admits you to the museums, dining halls and tower containing the Scottish

• See EDINBURGH on Page 492



(Part II)

By DOW GARLOCK

various reasons, be sustained by the action. (The next time you see a good picture, notice how frequently they have used music to achieve the above mentioned results.)

In this issue we will take up the analysis of music from the standpoint of its functional application to a motion picture and outline a method of analysis and classification. I will try to make all musical references as non-technical as possible and discuss musical forms from the standpoint of basic values and the application of common musical devices in a way that should be readily comprehended by readers with even limited musical knowledge. And, as I said last month, if you feel that your musical knowledge is inadequate, enlist the help of some friend who may be more qualified in this respect.

Let us start with a full realization of the basic fact that music is EMOTIONAL. Then, the first step is to learn to listen to music from the standpoint of how you react (emotionally) to any particular musical selection or excerpt. This 'listening to music emotionally' will provide you with the basis for the analysis of music for 'FUNCTIONAL' application to a motion picture. You may ask yourself, "Does it make me feel happy, sad, tense, sentimental, excited, remorseful? Does it suggest action, drama, tranquillity, conflict, gaiety, mystery or suspense?"

The above are fundamental emotional characteristics. But, as your listening becomes more critical, you will learn to make more critical analysis and evaluation of another IMPORTANT aspect of music and that is the DEGREE of emotional quality expressed in various examples of similar types of music. For instance, we hear

• See MUSIC on Page 497

LAST month we discussed (and I hope we learned) some important aspects of music from the standpoint of its application to a motion picture. One of these points was the fact that music is fundamentally *A Means of Emotional Expression* and when it is used to supplement other material, such as a motion picture, it becomes a 'functional' device to CREATE, AMPLIFY or SUSTAIN the emotional quality of the picture.

Another point was this: every scene (or sequence) in a motion picture should have something to 'tell' the viewer and, for that reason, each scene (or sequence) has some sort of emotional characteristic. Therefore, since all of our pictorial material is more or less basically emotional in character, it follows that the music selected for use with a scene or sequence should perform the 'function' of *amplifying* the emotional character of that scene or sequence. Thus, when 'functionally' applied, music becomes a PART of the motion picture rather than simply something played WITH it. Since these points are the basis for the preparation of any musical score it is important that they be remembered and APPLIED whenever scoring music to a picture.

Many times music can create a mood that is not apparent in the pictorial material, such as the thoughts of a character, the mood of a scene or setting before the mood can be established by action. It can also amplify the mood of a scene or action and add import that is not fully conveyed by the action. It can sustain a mood through a sequence which cannot, for



Close-up shot of Princess Street showing the famed hotel and buildings. Darkened with age and soot from the trains which pass nearby the structures are nevertheless imposing structures.



# Kohler's remembrance of CHRISTMAS PAST

By CARL KOHLER



WE'RE about ready to shoot our Christmas movie and *this* year's Yuletide epic is going to be filmed at home in a safe and sane manner. For the past three Christmases I have been hornswoggled into traipsing into the wilderness on the pretext that a more 'authentic' holiday picture could be shot in the snowy rills and pine-dotted hills of the poor man's alps that stand in silent majesty some three hundred miles from my warm and comfortable home.

Looking back on some of those jaunts, I can now (with a little effort)

laugh indulgently and if my laughter is still a bit hollow, it's only because things were blacker than the inside of an eight-ball, at the time. Experiences like I've had leave deep scars.

While we *have* garnered some excellent 'atmosphere' shots on our annual trek to the mountains, the wear and tear on mind, body and camera (not to mention pocketbook) just isn't worth it in my cowardly estimation. Frankly, I wouldn't subject myself to similar, future bizarre incidents — just to fatten my vanity for 'authentic' pictures — for all the fifty carat foot-

age between here and Twentieth-Century Fox. If I had to suffer any more horrific adventures-in-wilderness-movie making I'm afraid I would find myself fodder for the funnyhouse.

Allow me to run a few highlights from previous journeys through the verbal-projector for you. Sort of a "Ghosts of Christmases Past", if you will.

In 1950, I was the rankest of beginners, speaking moviewise. Armed with only an 8mm and some pretty original ideas about making home movies, I roamed the woods getting fairly decent scenes of wildlife and winter resort activities. Within the limitations imposed by a fixed-focus lens, I was amassing a very clear documentary of Life In The Great Outdoors and having the time of my life doing it.

"Let's get a scene of you chopping down our Christmas tree!" enthusiastically suggested the wife. "That way we kill two birds with one stone! We get a free tree and add a note of originality to our film!"

It sounded good, but caution nudged me gently.

"Aren't these trees Government property?" I asked worriedly. "Maybe we just better buy a tree for ten bucks, in the village, and fake the chopping scene."

By insidious appeals to my native courage and shrewdly contrived descriptions of what such a scene would do for my prestige among our movie-making friends, Sylvia finally sold me on the crime.

An hour later I was hanging precariously from an ice-encrusted ledge, hacking away at a small cedar while good wife Kohler recorded the action nearby. We had just zipped the sequence up neatly with a medium-shot of me carting the tree triumphantly away on my shoulder when a chap, garbed in forest green gabardine, stepped out of a clump of willows and raised a hand.

Leaving the Ranger Station, quite a bit later and a hundred dollars poorer. I stared in utter fascination at the tree which they had generously allowed us to keep.

"What's wrong?" asked the wife with assumed casualness.

"Oh, nothing, I guess," I murmured softly. "I was just wondering if we could have it stuffed, perhaps, and use it every year. I've never owned a hundred dollar Christmas tree before. It'll be a novelty back home."

"That's it," snarled the conscience-stricken wife. "get sarcastic and spoil Christmas for me!"

Despite the gaudily decorated presence of our trespass, in the corner, Christmas was otherwise quite pleasant that year. Out of mutual agree-

• See XMAS PAST on Page 496





# How to use your METER

By JULIUS SMITH



**WRONG**—First shot. Bad lighting makes this tough to shoot, because faces are partially in shadow. Avoid this. **BELOW**—Next shot is o.k. and can provide a dependable reading in full sunlight.



**WRONG**—Excellent example of what not to do (subject in partial shadow). **BELOW** Get in close for head-and-shoulder shots if you want accurate readings.



**I**F YOU want good movies, you must have good exposure. And if you want good exposure, you can't get it unless you use a meter.

It's as simple as that.

Yet some people make a tremendous production when they take a reading and spend many precious moments

fooling around with the little black gimmick.

If you want good movies this has got to stop.

What is an exposure meter anyway?

Usually it is a little black box containing a photo electric cell, and a dial of calibrated numbers which correspond to the aperture scale on your lens mount. In addition to this, the light scale is also contained in this box, and indicates the strength of the light, in terms of numbers, or foot candles.

What makes it work?

When the light strikes the glass window used in front of the cell, (and this is to protect the delicate cell) it reacts with a disc which is coated with a certain material. This reaction sets up an electrical current and moves the needle.

When more light strikes the cell, the needle moves further up the scale. When less light hits the cell, then the needle moves very little. So, we know now that lots of light means an active needle; little light, a sluggish needle.

Now if you think this solves all your problems, you had better go and lie down and forget about the whole thing.

But gather round, those who are still with us, because there is more — much more.

In some respects, the photo cell, or the eye of your meter has just so much range. In other words, it will "see" only a certain area, and consequently will give the movie maker a correct reading of that certain area *only*.

It might be helpful to imagine that the meter is like a flashlight which projects a circle of light from the cell, and this circle of light is approximately seven feet in circumference, at a distance of ten feet from the subject.

To enlarge upon that: the meter will read an area, seven feet in diameter, at a distance of ten feet. This will suffice for objects which come within this area. We might also consider the meter to be a little adding machine which absorbs the light reflected from any object or group of objects, *averages* the total light, and comes up with an *average* reading. This is fine for groups of two, three or even ten people, and it matters little whether the group is a motley gang of people with vari-colored clothing, white brown or deeply tanned faces, or what have you. The meter will deliver an *average* exposure which will give a perfect exposure if it is used with common sense.

• See METER on Page 496

## Speed Shots with the RIGHT ANGLE

You can slow down the action and get it on film—if you know how to shoot it. The author suggests the best angles to use so that high speed shots provide no problem.

**M**OST motion picture cameras use a shutter speed of 1/30th to 1/40th of a second — yet some of the fastest action can be recorded at that speed.

How come?

It is simply a matter of angle. If the angle can be tailored to the shot,



No. 1—Head on action—easiest to shoot.  
No. 2—Action coming from the side, at a slight angle. (Best kind of shot.)  
No. 3—Left to right action — the worst possible kind to shoot. Avoid it.

then there is no question of stopping it without getting a nasty blur.

When you are shooting a fast hockey game, football, basketball and other speedy action, a different technique is required. Reason for this is that the camera shutter is not fast enough to "freeze" the action.

It is only the more expensive, professional type motion picture cameras which can use variable shutters and

• See ANGLE on Page 512



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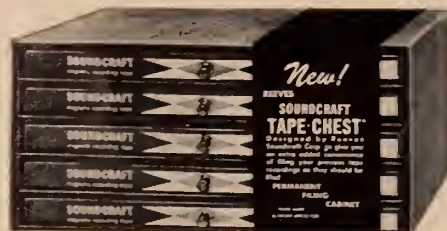
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## EDINBURGH

• Continued from Page 489

Crown Jewels that are on display every day. The trip is well worth the time because from the castle you can get a good panoramic view of the city.

Leaving the castle and walking due East you come to High Street and Cannongate which join the castle with Holyrood Palace and is commonly known as the Royal Mile. The Royal Mile traverses the most ancient and historic part of Edinburgh. Along the way, walking East, you pass Parliament Square which contains the Parliament House, the city's Law Courts, and the Supreme Court of Scotland. These buildings are not of particular interest photographically, but at the same location is St. Giles Cathedral and inside of it, the Thistle Chapel.

St. Giles is to Scotland what Westminster Abbey is to England. In this church the Queen was recently crowned the Queen of Scotland. The interior contains three famous stained glass windows unique to this cathedral, and the Thistle Chapel. Here men of honor are proclaimed Knights of the Thistle—a Scottish honor equal to the English Knights of the Garter.

Along High Street and Cannongate you will see many of the so-called "closes". A close is a narrow passage between buildings, leading to courtyard or through to the next street. Each one has its own name, and by careful investigation you will find many picturesque ones that can and should be included in your record of Edinburgh. A lot of them are on the South side of the street and you will find that early morning shooting before and up until noon will show them at their best.

Further along High Street past the South Bridge where the street changes names and becomes Cannongate is the house of the religious leader, John Knox, the oldest house in Edinburgh. A few steps farther is the old Cannongate Tolbooth with its prison tower and directly across the street is the Huntly House Museum, known as the "Speaking House". The reason for this name is that imbedded in the sides of the house are brass plaques bearing Latin proverbs. These plaques are excellent for close-ups and can be used to introduce the family into your film by having them read the inscriptions. The "close" behind Huntly House is especially interesting from a cinematic viewpoint. Another point to remember about the closes is that they may be backlit, which will necessitate careful exposure. The sun, especially in the morning, will give you good "texture" lighting on these old buildings and form fine patterns of light and shadow. Also, at that time of day, there will be fewer people around

to disrupt your scenes by walking through at the wrong moment.

A bit farther along Cannongate you will find the intersection that held the gate which separated the old village of Cannongate from Edinburgh, which in 1450 became a walled town. The location of the gate and its swings are marked in the street with brass bricks, which, in the sunlight, form a strong contrast with the rest of the street. These bricks are the only indication of where the gate once stood. Cannongate Village grew beside the Abbey of Holyrood, and at the entrance to the Abbey you will find brass S's in the street marking the limits of sanctuary as provided in the olden days by the Church.

Adjoining the abbey, which is now in ruins, is the Poyal Palace of Holyrood, the official royal residence in Edinburgh. It was here at Holyrood that Prince Charles gave his famous ball in 1745 while Edinburgh Castle, a mile away held out against him. Visitors are allowed into the chambers of Mary Queen of Scots and also into the presently used State Apartments, for a small fee. Inside the castle grounds you wander through the ruins of the abbey founded in 1128 by King David I.

Legend tells that the King, despite warnings, went hunting on Good Friday. He fell from his horse and was attacked by an enraged stag. He vowed that should he escape he would build an abbey on the spot. His escape was effected by a miraculous cross, and so the abbey was constructed.

The open ruins of the abbey will provide you with many shots of the family looking at the old graves and ruins as well as silhouette patterns of the window framework and walls.

When leaving the palace look back as you pass through the gate (if you didn't before) and notice the nicely framed view of the castle through the filigree gate. This could be a good opening or closing shot of the palace—particularly if Holyrood is your last scene of Edinburgh. You may be able to "talk" the guard into closing the gates for your "fade-out" (although the writer did not try); or you can pan up to the ornamental ironwork at the top of the gate for a good symmetrical pattern to close.

Next you come to Arthur's Seat, a hill 820 feet high offering views of many notable scenes.

From the base of Arthur's Seat looking back to the Northeast is a good view of the palace, the ruins of the abbey and of Calton Hill containing Nelson's Monument and the incomplete replica of the Parthenon of Greece.

The road up and around Arthur's Seat is rather steep and long. Walking



is out of the question for most people. And since, at the present time, the Public Transportation System of Edinburgh is being completely revised and renovated, the only suggested way to see Arthur's Seat and environs is by car or a sight-seeing tour that commences at the Waverly Street Station on Princess Street (cost about 35c).

The trip around Arthur's Seat will provide you with a tremendous panoramic view of the countryside (on a clear day, of course). Several noteworthy points along the way — if you go by car and can stop at will — might be the wishing well, the ruins of St. Anthony's monastery, St. Margaret's Loch—a tiny peaceful pond that once was a volcano crater—the bottom of which has never been reached. At the top, and on the far side of Arthur's Seat, one looks down upon the old William Chapman home. The story goes that this famous gambler on returning from a successful trip to the continent ordered the trees around the house to be thinned to his specific directions. The result was that the remaining trees formed the ace of clubs, his goodluck card. This design still exists today, although now the grounds are part of a golf course.

Coming down from Arthur's Seat and traveling West (your tour may not go this way) you will come to the Royal Scottish Museum and near it, Greyfriar's Church, on the Candlemaker Row. It was here in the churchyard that the Solemn League and Covenant was signed and here stands the Martyr's Monument to the murdered Covenanters, also the tomb of "Bluidy Mackenzie".

Perhaps now is the best time to catch a bus to Princess Street and ride up to the North British Hotel. If you are not staying at this hotel, we don't think it would be proper to say that there is a fine view looking West of Princess Street from the resident's reading room.

East of the North British Hotel is the General Post Office on Waterloo Place (Waterloo is a continuation of Princess Street). Up Waterloo a few steps is the foot of Calton Hill. The top of Calton Hill presents the Observatory, Nelson's Monument, the incomplete replica of the Greek Parthenon and the tomb of David Hume. Each of these will provide you with fine pictures as well as a natural way to include the family. Good panoramic views of the city and its surroundings may be had from here also. There is a nice long shot of the Holyrood Palace and Arthur's Seat looking South and to the Northeast is the sea.

At the foot of Calton Hill is St. Andrew's House and back toward the Post Office is the old Calton Jail.

Walking back to the North Bridge

• See EDINBURGH on Page 495



**THIS CHRISTMAS GIVE**

# Keystone for movie-making

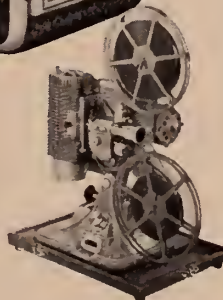


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**LOW-PRICED 8mm PROJECTOR**—Bell & Howell Company has announced a new lightweight projector, Model 253 8mm projector. It has an all-aluminum, die-cast case finished in a light fawn metallic color and the case is an integral part of the unit, one side snapping off to expose the film handling parts.

The new projector is similar to the company model 221, which will continue to be manufactured with a molded case. Like the 221, the model 253 projects a brilliant picture by putting more light on the screen than any other make 8mm projector, it is claimed.

Other features are a swing-out gate for easy threading and a single switch, which controls the lamp, motor and rewind. The unit weighs only 13½ pounds.

The new 253 projector is covered by the company's regular Lifetime Guarantee. It retails at \$114.95 including Federal Excise Tax, and is now available from Bell & Howell dealers.

**NEW AURICON CAMERA FOR KINESCOPE**—Auricon Cameras are now available with the new TeleVision Transcription "TV-T" Shutter for Kinescope Recording. This development makes it possible to photograph television pictures from a receiver tube, occurring at 30 frames per second, onto 16mm motion picture film at the rate of 24 frames per second without loss of picture quality such as occurs when conventional motion picture cameras are used for this purpose.

Auricon Cameras equipped with the "TV-T" Shutter can film regular live action 16mm Sound-On-Film Talking Pictures without any camera modification or change in the "TV-T" Shutter. The Auricon "Super 1200" Camera can Kinescope Record a continuous 30 minute show using 1200 foot film magazines. The "TV-T" Recording Shutter (Patent applied for March, 1949), works equally well with negative-positive or reversal film. This Dual-Purpose "TV-T" Shutter is also available for the "Auricon-Pro" and "Cine-Voice" Cameras. For further details, write to Mr. A. N. Brown, Sales Manager, Berndt-Bach, Inc., 7377 Beverly Blvd., Los Angeles 36, California—Telephone YOrk 8294.

**NEW TYPE RECORDER**—The Company has introduced two popularly priced magnetic tape recorders for home, business and high fidelity use.

One Model 303, is a one packaged unit containing the Recorder, Preamplifier, Amplifier and Speaker. It is for home and general purpose recording; has a frequency range from 50 to 10,000 cycles; and, is priced at a Professional Net of \$199.50.

The other, Model 401, is a Recorder and Pre-amplifier to be used with its companion Model 402 or any high quality amplifier and speaker. It is designed for the expanding high-fidelity market and has a frequency response of 30 to 13,000 cycles. Model 401 is priced at a Professional Net of \$199.50; 402 at \$100.00.

In addition to its usual frequency range the Crestwood 303 features a new push button touch control system. These include push buttons for microphones or radio-television recording, record or playback operation and base and treble response. The base and treble controls allow the user to select any of nine response characteristics. It weighs only 22 pounds.

The "401" controls are positioned for easy handling and include the selector switch for tape playback and inputs from microphone, radio-TV and phonograph, monitor volume, recording volume, tone balance and a recording safety interlock.

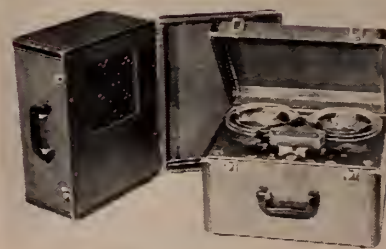
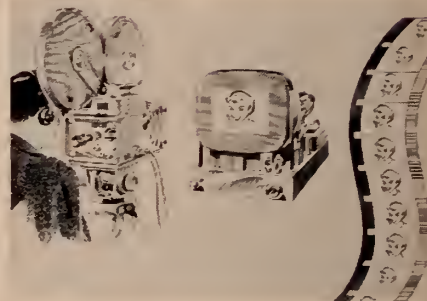
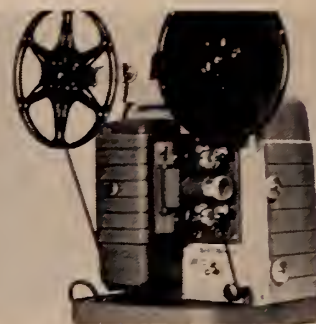
Both recorders have a new type tape transport unit engineered to deliver quality performance and use special recording and case "Red Heads" for stable operational life. They offer recording speeds of both 7½ and 3¾ inches per second on two tracks, giving two hours of playing time on a 7-inch reel. A magic eye operates from special electronic circuits giving sharp visual indication of recording volume.

Write Dystrom Electric Corp., 837 Main St., Poughkeepsie, New York.

**NEW PELL-I-CAN OILER**—Pell-i-can, a new pen sized oiler with a long, narrow "beak" now makes it easy to fill small out-of-the-way oil holes in movie cameras and projectors, tape recorders, electric shavers, fishing reels, model trains, sewing machines and dozens of other small appliances.

Pell-i-can which is leakproof, easy to refill and unbreakable in normal use, is available for \$1.49 postpaid, from the Lighthouse Company, Box 832, Binghamton, N. Y.

The new oiler features a visible oil supply and handy pocket clip. It avoids spilling by delivering its fine, light oil one drop at a time. Pell-i-can is handy for lubricating tiny bearings in fans, typewriters, guns, clocks, vacuum cleaners and countless other home and hobby objects. The item is sold with a money-back guarantee and makes a novel, practical, inexpensive and highly acceptable gift for photographers, sportsmen, hobbyists and home owners.





## EDINBURGH

• Continued from Page 493

and beginning at Princess Street again (just a few steps from the old jail) continue along the North side of Princess Street and inspect the many convenient shops. (The first on your right will be the familiar F. W. Woolworth). If your name happens to be MacIntyre or MacKenzie or you can claim Scottish descent, and have a yen for a kilt, you've come to the right place. There are several shops along Princess Street that will make one to order in the style of your clan plaid. Aside from the Scottish dress the stores in Edinburgh offer anything found in any large city.

As you walk down Princess Street note the many tea shops. All of them are good and most of them are moderate in price.

At the West end of Princess Street, opposite St. John's church which you visited before, is the American Express office. Anyone traveling abroad should acquaint themselves with the services this organization has to offer.

Turn right on Charlotte Street which you reach just before the American Express office. Walk two short blocks to Charlotte Square and George Street. In this block between Princess and George Street is the birthplace of Alexander Graham Bell. In Charlotte Square is St. George Church, the dome of which is patterned after St. Paul's Cathedral in London.

Walking East on George Street you find yourself in the financial area. Insurance companies, (many of whose names you will recognize), brokers, and banks line both sides of the street. At the intersections of each cross street is a statue, one to George IV, Chalmers and to William Pitt, who introduced income tax to Scotland. The East end of George Street brings you to the major bus terminal and St. Andrew's Square, the wealthiest in the city. Here stands the Bank of Scotland protected by its high spiked fence. A right turn on St. Andrew returns you to Princess Street and the North British Hotel.

A bus will take you to St. Mary's Cathedral on the West side of the city and still further, the Zoo. No one needs instructions on shooting movies at the Zoo — it's always a sure thing for the family.

To the North of the City proper is Edinburgh's Botanic Gardens. They too are worth a visit if time permits.

Further from the town is the famous Firth of Forth, an unusually constructed bridge. This was the first point of bombing during the last war. Three miles from the heart of Edinburgh is Portobello, a sea-side resort with beautiful sandy beaches.

• Continued on Page 500

### GIFTS THE WHOLE FAMILY WILL ENJOY



A

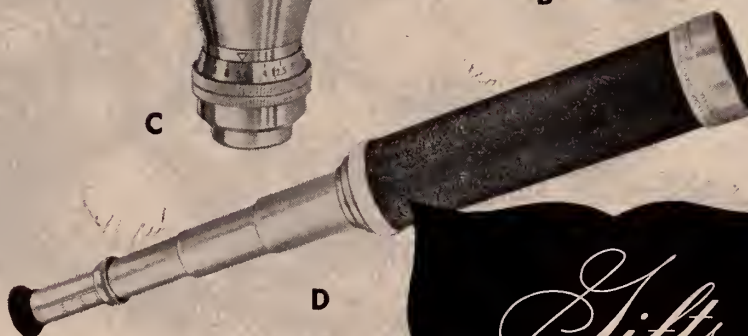
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B



C



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**C A Wide Angle Raptor** . . . a must for shooting indoors in confined quarters or outdoors where a short focal length lens is needed to get *all* the picture . . . long or semi-long shots. For 8 mm cameras 6.5 mm f/3.5, **\$47.60** tax included.

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## XMAS PAST

• Continued from Page 490

ment, however, we do not run the scene showing us getting it. Somehow, it doesn't seem cricket.

By 1951 we had added a son, a 16mm and an assortment of lenses, filters, a tripod and all the essentials required upon a regular family outing. We also had acquired Savoir Faire, a cat whose innate sophistication was only exceeded by her disdain for things most cats adore. Quite simply, Savoir didn't know she was a cat: she was under the illusion that she was people.

Shortly following our arrival at the cabin, Savoir disappeared into the brush.

"God help any bears who get in her way," I said. "And if I remember correctly — there's some kind of a law regarding keeping domestic animals on leashes, up here. We better find her before a Ranger does."

We combined the search for our runaway feline with getting shots of the snow-laden pines, the quaint cabins nestled snugly around the lake and breath-taking shots of reckless ski-fans, rocketing down the smooth, white hill-sides.

Crunching through a fir-stand, I heard a hiss . . . a low whistle . . . another hiss and a familiar spat in the surrounding bushes. Silent. I motioned to Sylvia to be quiet while I crawled, very carefully, into the tangle of brush after the cat. It was quite a struggle,

• See Next Page

## METER

• Continued from Page 491

With a group like this, take a reading from camera position and follow the reading exactly. And that's all there is to it.

But let's get back to the group for a moment, and say that we want a close-up of a deeply tanned individual, and also of a very pale, beautiful girl. If the exposure for the group is 16 f.p.s. at F 8, then it would probably be increased to F 6.3 for the dark individual; that's a difference of one aperture stop. Now coming back to the pale, beautiful girl, we would probably have to cut down the light to the extent of F 9 or even F 11, simply because her face would reflect much more light than the group as a whole, and certainly more than the dark individual.

Surely that makes sense, doesn't it?

If you are shooting black and white, the latitude of the film will take care of any minor errors which might creep into your calculations.

But here are a few hints:

When taking a reading from camera position, make sure that the meter is pointed at the group, and not at the sky. If this is not checked, then the filmer is very likely to get a very high reading because the tremendous light coming from the sky will bring the needle away up on the scale, and this of course will ruin your footage. Point it downwards to make sure that light from the sky does not strike the cell.

If you are shooting a close-up, take a careful reading about ten inches from the object—but this is not all. Take a few readings from either side, and average both to determine your final reading. And watch the sky or the sun in this case too, because it is very easy to get a false reading in a situation like this one.

To save film, the beginner is advised to *keep a record*. Note down the

time of day, film used, distance from camera to subject and other factors. Then when the film is returned from the lab., the filmer can check his notes with his results and see where he made an error and overexposed or underexposed. If the film is light and pale, then you have used too much light. If the film is dark and muddy then you have used too little light. Next time open it up a little, or close it down, whatever the case may be.

If you are shooting color, then your problems grow in magnitude—but this is something which can be mastered as easily as black and white.

We know one amateur who doesn't use a meter at all!

Now this is a very fine form of filmic suicide, to our way of thinking, but this fellow has no trouble at all with his exposures. He simply follows the little card which is wrapped with the Kodak or Ansco film; and his films are perfect. If there is a secret of some kind here, it is simply that he has a talent for knowing what the instructions mean when they say "hazy", or "bright", or "shadow".

But take our word for it—he is one in ten thousand.

With color, as with any other kind of film, it is wise to check the film speed, and set the meter to that speed on the dial. Avoid exposures before ten o'clock in the morning, or after three in the afternoon, unless of course, you want cold tones or warm yellowish tones. If that is the case, shoot at any time before 10:00 a.m. to get the cold bluish tones, or work after 3:00 p.m. for the yellow, warm tones; but we do not advise it.

Color differs from black and white in that the various shades and tones give roundness and form to any object, without shadows. With black and white film, it is the shadows which define an object. But shadows are death to color, unless they are very light and

• Continued on Page 511



but I finally got my hands on her and managed, bloody but unbowed, to drag her back into the clearing.

Sylvia was busily shooting our re-appearance.

"Boy, has this baby gone wild!" I grunted, keeping four sets of flailing claws away from my eyes. "Gotten heavier, too. Guess this outdoor life agrees with her."

Sylvia stopped shooting and backed away from me. There was a strange, anxious expression on her face.

"You better p-put that c-cat down, dear," she said tautly.

"And let her get away again after all that trouble of catching her?" I snorted. "Not on your life! Come on, let's go home and have a shot of coffee."

"B-but, honey!" wailed the wife, "t-that's n-not Savoir!"

I examined kitty closely.

I was clutching a wildcat. A real, honest - to - goodness - woods - tiger - you - never - want - to - touch. It glared up at me with bewildered yellow eyes. My brashness in grabbing it, unaware of its true status, had apparently stunned the beast momentarily. I threw it away from me as hard as I could.

A word to anyone who ever happens to find themselves holding a wildcat: When you throw him away from yourself, just be darn sure his claws aren't caught in your clothing. An enraged, frightened, frantic wildcat is no respecter of fifty-buck jackets or priceless flesh and blood.

Safe at the cabin, Sylvia dau'ed my carcass with iodine and told me how brave I'd been. "I just can't get over how cool about it all, you were!" she said admiringly.

I should tell her I was paralyzed with fear?

Savoir? Oh, we found her asleep in the car where she had been ever since we got up there. Most cats hate to leave anything familiar for new surroundings and the car represented home to Savoir.

We finished up *that* trip with some dandy scenes of our son wallowing among half-opened presents and some very low-key shots of the Christmas tree softly glowing in all its age-old beauty. The wildcat sequence never fails to draw a gasp of surprise from friends and — for Doubting Thomases — I can show as nice a set of scratch-scars as ever came out of fracas with a wildcat and lived to tell about it.

Christmas 1952 brought many things with it. By this time we had a second son, a dog named Gus and another 16mm. We had a much better idea of how home movies should properly be made, too, based on our fumbling products as weighed against the results the books promised us.

Christmas eve found us with about

three-quarters of the finest footage we had ever succeeded in getting, safely canned. All that remained was the usual morning-amid-gifts sequence and we had it made. A bit of editing later on and another holiday was on film for future enjoyment.

"Try that Santa suit on," said the wife, indicating a red outfit complete with phoney beard and black boots. "The kids are old enough this year to get a big bang out of Santa visiting before bedtime. It'll make a nice gag-shot for the film."

I protested on the grounds that my sons were nobody's fools, and would recognize me the instant I barged into the room.

"What's the matter?" screamed the wife. "Don't you love your children? Don't you *want* them to believe in Santa Claus? They're only kids once, you know. You gonna rob them of a normal, enchanted childhood?"

I hadn't realized I was such a beast.

Humbly, ashamedly, I donned the darned suit.

At nine-thirty p. m.. Christmas Eve, 1952, I sang out heartily in my Santa Claus-iest voice and entered the room lugging an old laundry bag full of presents.

Immediately, the expected and unexpected happened swiftly and terribly.

Gus, shocked to his faithful canine core by the intrusion of a Santa Claus he had never seen, leaped for my throat and (fortunately) got my false whiskers instead.

"Daddy!" shrieked my delighted sons in unison.

Completely taken aback by my pound's attack, I stumbled onto a sleeping Savoir who leaped up, with a scream of feline terror, and tried to seek refuge in the only tree available — the very unsteady Christmas tree. It toppled with a crash, ornaments tinkering merrily into a thousand pieces and the strings of lights shorting-out with gay little flashes. The house lights, in turn, blinked out — leaving us in total darkness and noisy chaos.

Afterward, when new fuses brought light back again and the exultant boys, highly thrilled with all the excitement, had been put to bed — Sylvia and I sat before the fire.

"This is the last time we're going to travel this far from home," I stated testily. "I can get this kind of a mish-mash in my own living room."

"Say, do you realize we never have had a Christmas at home!" declared Sylvia in sudden surprise. "Let's stay at home next year and do a film right around the house!"

Occasionally, the girl gets very solid notions.

And this year — Christmas 1953? *Anything* can happen.

## MUSIC

• Continued from Page 489

a musical strain suggesting gaiety or happiness. But, before you classify this simply as 'GAY MUSIC', analyze or 'feel' it more critically. Maybe it might best accompany a scene of children at light hearted and spirited play. Or possibly it would better to amplify the emotional character of a scene of a happy group of children and grown-ups at a picnic in a sunlit meadow beside a sparkling brook. Or perhaps it would better to express (emotionally) a more boisterous gaiety such as a gay throng at a carnival or Mardi Gras type of celebration. In each instance the DEGREE of emotional (or functional) would call for a different classification, such as . . .

### SCENE

### MUSIC

#### 1—Children at play

. . . Gay, spirited

#### 2—Mixed group on picnic

. . . Gay, light or general

#### 3—Carnival crowds

. . . Gay, boistrous, rowdy

Let us assume that we have three scenes as outlined above and also have suitable music of the character designated in the three classifications. It should be readily apparent that if any one of the three classifications of music was to be used with other than its appropriate scene, the effectiveness of the scene would be lessened or lost. If MUSIC 1. were to be used with SCENE 2, the spirited quality of the music would not be in keeping with the more subdued, happy character of the picnic scene. Likewise, if the music of 3 were to be used with scene 1, the heavier (boistrous) character of the music would be entirely out of place with the light hearted, spirited character of the children. In both cases, the effectiveness of both the music and the scene is lost. In these examples I am trying to emphasize the importance of choosing the music of PROPER DEGREE to achieve the most effective functional result when applied to a pictorial mood or situation. So at this time, let me underline DEGREE as one of the important 'functional' aspects of music that must be kept in mind when preparing a musical score.

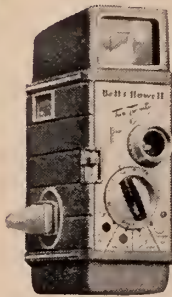
Just as the emotional character of music can add emotional character to the picture, other qualities of music can create, add or sustain pace and punctuate a situation or action. When a pictorial sequence builds to a climax, the music (functioning as an emotional device) must also build to a climax. Likewise, when a pictorial sequence dictates a sustained mood, a decreasing tempo, an abrupt change or a sudden effect, the music must also 'function' to follow the requirements of the picture to sustain or decrease

• See MUSIC on Page 500



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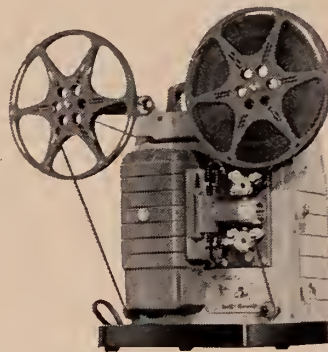
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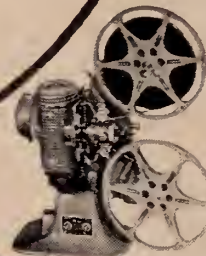


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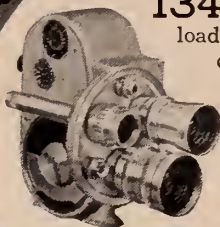


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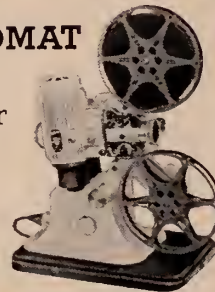
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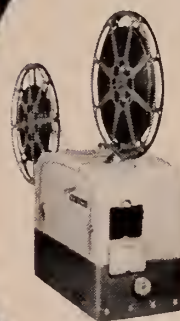


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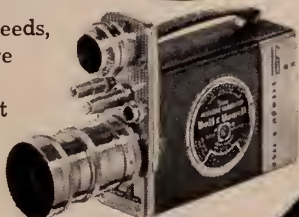
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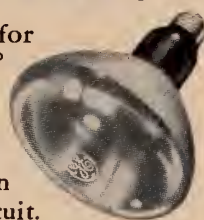


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# GENERAL ELECTRIC

## EDINBURGH

• Continued from Page 495

Before going into food and hotel costs, a word on English currency might be helpful. First of all the English pound (£) is worth \$2.80 and consists of 20 shillings (14c). Each shilling is 12 pence (12d). Therefore if a meal costs you 12/6 (12 shillings 6 pence) you are paying about \$1.75. English coins consist of a penny (1d), threepence (3d), sixpence (6d), Shilling (12d), Florin (2 shillings) and the half crown (2½ shilling 2/6). You will no doubt hear the terms bob and guinea. A bob is a slang term for the shilling and a guinea is simply one pound and one shilling. The system is not as complicated as it may seem; it sounds strange because it is based on 12's and 20's instead of the decimal system used in America. You will become familiar with the system in a few days.

Food in Edinburgh ranges from 3 shillings 5 pence (45c) to about one pound (\$2.80) per person, per meal. As in any tourist town your food costs can soar as high as you care to let them. A typical little spot for a meal, other than a full dinner, is the Cafe Grill, 63 Princess Street. Here the food is a la carte, and prices range from 3/5 (45c) to 5/6 (77c).

Hotels and accommodations range from 12 shillings to 30 shillings per day, and this usually includes breakfast. Throughout the British Isles can be found moderate accommodations known as "Bed and Breakfast". This consists of a room with breakfast, often spent with a family or in a boarding type house. This is the most economical lodging plan available, and as a rule, these places are cleaner and better than a hotel of the same price, but without hotel services. One cut above these bed-and-breakfast places, are the hotels with prices beginning at 12/- or 12/6 and up. The better hotels like the Caledonian, George, North British or Royal run from 21/ to 30/ shillings per day (about \$3.00 to \$4.20). The Bruce Private, Imperial, and Shelbourne range from 14/6 to 23/6 (\$2.00 to \$3.30). The next class ranges from 12/6 to 19/6 (\$1.75 to \$2.75) and includes hotels such as the Bruntsfield, Grosvenor, or Cockburn. Actually considering the plan of the city of Edinburgh a hotel of most any price range can be found close to Princess Street. However, transportation here on public service is very inexpensive (2 to 10 pence), and the distances are so short that you will never be far from the main part of the city. Cab fares, however, compare with those in the larger American Cities.

(Next Month: DUBLIN)

## MUSIC

• Continued from Page 497

tempo or to point up or dramatize an abrupt change in the pictorial character.

In the analysis of music there are few hard fast rules. Music, being one of the freest forms of emotional expression, it is 'fluid' in character and very hard to confine within the limits of a rule. For every rule there is one or more exceptions. So remember, regardless of what the rule may at times seem to indicate, the final evaluation of musical material for 'functional' purposes is your emotional reaction to it. However, there are certain qualities of music that, from a functional standpoint, are basic and may be considered as rules for general analysis in the majority of cases. We will first divide these qualities into four classifications, namely, RHYTHMIC, NON RHYTHMIC, MELODIC, and HARMONIC (non melodic).

At the outset, almost everyone will realize that in most music these classifications are found in combined form to at least some degree. However, these classifications have certain basic qualities that determine, to a great extent, the emotional character of the music. So our concern with these classifications is, — HOW and WHY do they affect the emotional character of the music as they do? In defining these classifications, my definitions will be in terms of basic character of the classification and for the purpose of discussion and analysis.

### RHYTHMIC MUSIC

This is music in which there is a definite and pronounced rhythmic beat or pulse. This beat or pulse may be achieved either by rhythmic devices such as drums or percussive instruments or by musical devices in the melodic and harmonic structure of the composition itself. In either case, there is present the definite and pronounced beat or pulse. Typical examples of this type of music is exemplified in dance music and marches. However, other examples cover a wide variety of tempos and mood (emotional) characteristics such as the spirited last movement of the familiar "William Tell Overture", or the stately "Pomp And Circumstance" composed by Sir Edward Elgar. If you can dance, tap your foot, walk or march to the music, you may be sure that it is rhythmic in character and classify it as such with, of course, the usual qualifications in degree. The important quality that rhythm imparts to music is the feeling of motion or movement. So, if the purpose of a musical selection is to create, amplify or sustain a feeling of motion or movement, that music will undoubtedly be

• See MUSIC on Page 504



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EXCLUSIVE STORY ON PAGE 510



## Production values vs.

# ECONOMY

By LEONARD CLAIRMONT



CONSIDERING *economy*, as well as *production value* from the standpoint of the cameraman, we will find that many producers feel that money freely spent can't help but guarantee the success of a motion picture. Big star names, "cast of thousands", extravagant and spectacular settings with an abundance of expensive props and breath-taking wardrobe shouldn't help but register a terrific impact on the audience.

So they believe—at least some of them.

Of course, they all realize the great importance of a good story, a competent director and *effective camerawork*, but probably the trouble lies in the fact that so many producers actually include "colossal settings" as the price to be paid for a well photographed picture.

Seldom does a picture with "a cast of thousands" win any laurels for the cameraman, who registered this multi-million dollar extravaganza on film. "Joan or Arc", "Quo Vadis" and many other lavish productions won acclaim not for their photography, but for their merits of production on a large scale. But looking back at such artistic and equally popular films as "Portrait of Jenny", "The Glass Menagerie", "The Four Poster", "My Six Convicts" and the classic "The Informer" we will find that the camerawork was the outstanding factor in each case, and that neither of these

films can hardly be classified as extravaganzas. Expertly handled lighting, composition and camera movement conveyed the impression of greater production value — not the colossal, gigantic, stupendous building projects in front of the camera.

*Production value* has come to mean the subtle way of showing the price tag of a production — to the producer or the financial backer. But to the cameraman production value means the manner in which he uses his technique and artistry to impart quality to the final photographic result. He cares not for the rental price of an object, but for the graceful lines of beauty which he can transform into something even greater than the price tag may suggest, just like an accomplished painter can create a much greater masterpiece of a tumbled down shack than a less talented painter could of Taj Mahal.

In low budget films, production value has to be considered perhaps even more as an economical factor. Money has to be saved without sacrificing quality, or shall we say, with more honesty without sacrificing *too much* quality.

Let me give you an example to illustrate how production value can be gained without losing sight of that important factor *economy*.

A picture needed a street scene from modern Tokyo. The writer had put it in the script and the producer felt

that his film would not be complete without it. But he also realized what this single scene would cost him in cold cash. To send his cameraman to Tokyo would, of course be prohibitive. He had three other alternatives. One was to commission someone already in Tokyo to make the shots for him. Secondly, he could construct a set at the studio and dress up some extras. Thirdly, he could buy stock shots from a Hollywood film library. As his picture was being photographed in color, of which there is still a great shortage in stock-shots for sale, he was aware of the fact that even this way out would run him pretty high. As he once more was re-checking his budget and toying with the idea of perhaps just mentioning Tokyo in the narrative, his cameraman came up with the solution — the cheapest one yet.

According to the newspapers, the Crown Prince of Japan was to visit Los Angeles within the next few days. After having inquired at the local Japanese Chamber of Commerce, he learned that the prince was scheduled to make a tour of the Japanese settlement in Los Angeles. From his experience in the past he knew that the local Nesei would come out en masse, many of them in their ancestral costumes. So he paid a visit himself to Nesei-town, where he photographed crowds of people — always keeping in mind that no other store-sign could show in the background but the ones in the Japanese language. Avoiding all tell-tale signs, he returned with a very authentic-looking coverage. He had thus added production value to the picture and saved the day for the low budget producer.

Let me cite another case! I'm a regular visitor to the local Zoo and having witnessed the fact that often a bison will lie down on its back and kick its feet to rid itself of bothersome insects. This thought paid dividends to another alert cameraman. A director wanted some footage of a hunter killing a bison. So the cameraman took his hand camera and went out to the Zoo, where he photographed a bison on its back, kicking its feet. Then he made another shot of the animal after it was back on its hoofs again. In its final continuity the picture first showed the hunter discovering the bison. Next scene was the shot of the animal undisturbed. Then a cut to the hunter again, this time sighting his rifle and firing. Last, we could see the bison in "its final death struggle". Nobody would believe anything different.

With television film budgets being what they are, the cameraman has to be as mindful of "cutting corners" as the producer or the director, but never losing sight of the fact that quality

• See *ECONOMY* on Page 508



# A cameraman in STRANGE IRAN

By JOE BUDY

Joe Budy, just recently returned to the United States from a two year assignment as a motion picture cameraman, was under contract to the State Department as a member of the motion picture unit requested by the Iranian government. He was later with Point IV in that country, covering assignments for documentary and newsreel releases.

A graduate of the March of Time School of Pictorial Journalism during World War Two, he was staff photographer for Admiral J. J. Clark, and was one of the four original members of the crew who filmed "The Fighting Lady", working out of Washington under the direction of Capt. Edward Steichen.

Working in a country where a close-up was avoided because it didn't look "natural" when projected later, Budy shot pictures with a purpose. Here is his fascinating story. Ed.

**PROBLEM:** How to reach more than 15 million natives scattered throughout the miles of desert and mountains of Iran in an educational effort to check the rising number of deaths caused by unsanitary living conditions?

That was the situation which confronted the Iranian government for many years. Villages near the principal cities could be reached and helped, but the many thousand of villages miles from nowhere were beyond the scope of the authorities because of the lack of roads or any communications.

Printed matter didn't quite do the job. The natives were illiterate; anything with pictures would be pasted on the walls and admired as decoration. Printed pamphlets would be taken apart carefully and the paper used for bags to hold salt, tea and sugar.

Realizing the potentialities of audio-visual education, the Iranian government requested that a motion picture unit be sent to Iran as a part of the aid the United States was giving to them at the time. This unit was to produce a series of agricultural and sanitation films designed to raise the standards of living throughout the land. In four months they were to receive from this unit a specified number of reels, with Persian narration and Persian background music.

That was two years ago: since that

time the original contract was extended for four more months, and later extended again for another year. Point IV set up their offices in the principal cities of Iran and absorbed the entire unit operations as a vital part of their program.

The missionary work had been started, and Point IV followed through immediately making possible for the villagers to do those things the films had taught them were necessary to live a healthier, longer, more productive life. Working closely together in a highly co-ordinated effort, Point IV now requests films on the subjects they want to put into projects, in order to visually present those things they will physically create.

Such was the success of the unbeatable combination of sight plus sound which carried to millions over and over the messages of health and sanitation and improved agricultural practices. These people who saw and learned could not even write their own names!

The original unit sent overseas consisted of ten people: a supervisor, two script writers, a sound engineer and two crews of three men each. In each crew there was a director, a cameraman and a second cameraman. Local interpreters were later added to the staff, one for each crew, and one to work on the narration translation.

Only two problems were left behind us in the States, those of market and distribution. Both of these were guaranteed us 100%. Our only question was, where to begin?

We immediately dropped all barriers to the division of labor of only our specific duties. Doing our jobs plus learning everyone else's problems and working out solutions together in daily bull sessions made each of us privates in this army: we had no generals.

We had all had experiences in the production of films for Stateside audiences of different age levels, both in

• See IRAN on Page 513





# DIRECTION

*by a TV Director*

By PHILIP BOOTH

(Conclusion)

It is important, at the very outset, to set a businesslike tone to the proceedings but at the same time to establish a confident and friendly atmosphere between cast and director. Any further thoughts he may have on characterizations might well be discussed here and then everyone should sit down in a circle and read the script. The director should hold a stop watch and take time out for business he knows will take place, so that at the end of this first reading he has obtained a check on his estimate of running time. If this should indicate any great discrepancy, script changes should be made without delay, since it is not fair to ask actors to learn lines which are going to be cut or be forced to memorize new material at the last moment. It is certain that during this reading the director will make suggestions on line reading, and may indicate any major pieces of business he has in mind. At the conclusion there will probably be further thoughts to discuss on character interpretation. The time has now come to get the cast on their feet and to start the double task of building up the characterizations through movement and business, and setting the blocking. The rehearsal is probably taking place in a rehearsal area with walls and doorways marked in chalk on the floor and straight chairs filling in for furniture. But even under such conditions it is not hard to set up blocking which will be found accurate when transferred to the real sets. The director must of course relate this movement to his projected camera blocking and should either be able to remember every move or write it down, or have an assistant do so. At the conclusion of dry rehearsals (those held without equipment and technicians) it is the writer's practice to mark up a fresh script with all the final moves and the shots that will cover them set clearly down. The lighting director will probably sit in for one full run-through in the rehearsal area so that he will know how to light the set before the cast and the rest of the crew arrive. As a matter of fact it is extremely helpful to both actors and director for the cast to be able to have at least one final

dry run-through on the actual set, so as to get the feel of playing on it before the camera blocking starts, because the director will then have to transfer his attention to the technical problems of getting the shots he has planned. It is usually a good idea to let the crew have the opportunity of seeing either this or a second rehearsal on the set before they start handling equipment, since this enables them to have some idea of what they are going to have to shoot.

The next step is to go through the performance again, piece by piece, and to set down all the blocking of cameras and other equipment moves. This will be very much of a stop-and-go rehearsal, with cameramen taking notes and making some marks on the floor. The director must be prepared to make modifications in his original plan if these seem necessary in the interests of a smoother running production. But with careful advance blocking such changes should be few in number. During this run-through the lighting director will be taking careful notes to smooth out his lighting and to eliminate the inevitable shadows.

After the first blocking rehearsal has been completed, it is wise to proceed in chunks rather than small pieces on the next run-through, in fact these stretches should be as long as possible, so as to introduce some continuity into the proceedings. There certainly should be the opportunity to run at least one more rehearsal before going on the air, and this last should be in the form of a dress rehearsal with air conditions simulated as far as possible. Stops should only be made if absolutely necessary.

A very close check should be kept on timing during all these final rehearsals so that any last-minute changes found necessary to get the running time right may be made as soon as possible. If the discrepancy is less than a minute it can usually be taken care of by judicious stretching or speeding up, but care should be taken not to overdo this contracting or stretching possibility, since it will probably disturb the tempo set for the performance.

Once on the air, there are no alterations which can readily be carried out, and it is now that the worth of the director's plan will be put to the final test. Considering now only technical aspects, if the action appears fluid and unconfined by the limitations of the screen, if emphasis is secured when it is needed and if the overall pattern is one of apparent simplicity of operation within which a varied pattern has been obtained, then the director can congratulate himself that in this department at least he has done his work well.

## MUSIC

• Continued from Page 500

found in your list of music having RHYTHMIC characteristics. While motion is a characteristic of rhythmic music, before applying it to a scene in which motion is a characteristic, make an analysis of the scene. Is the dominant character of the scene based primarily on the motion inherent in the scene? If the emotional character of the scene is based on a quality other than motion, the type of music selected should be dictated by the more dominant emotional characteristic of the scene with the 'motion' characteristic limited to an 'accessory' or secondary function. For example, we might have a sequence in which the Hero is running, desperately trying to overtake the Heroine who is unknowingly rushing into a perilous situation. While 'motion' is a basic part of this sequence, the dominant emotional character of the sequence is DRAMATIC and the functional application of music to this sequence calls for music of DRAMATIC character. The 'motion' characteristic in this instance would be of secondary importance. Let this example serve to illustrate the necessity of analyzing pictorial material on the basis of its DOMINANT EMOTIONAL CHARACTERISTICS.

Different types of rhythmic patterns suggest different types of motion. The regular beat of march music gives the feeling of continuing and uniform motion. The same is true of any uniform rhythmic pattern. The irregular rhythm of the waltz (written in  $\frac{3}{4}$  time) or of music written in  $\frac{6}{8}$  time suggest irregular motion such as children 'skipping' home from school. A similar irregular rhythmic pattern is used in Ferdie Grofe's *On The Trail* movement in his 'Grand Canyon Suite' to depict the irregular gait of the burro climbing the Canyon Trail. When the rhythmic pattern is intermittent or broken, it suggests motion in which there are breaks or pauses. Where the accent in the music falls ON the beat (beginning and middle of the musical bar), the 'motion' characteristic has a more insistent and



compelling quality than when the accent falls on the AFTER BEATS in the music. You might classify them as,—‘ON THE BEAT’ rhythm. . . . Heavy, and ‘AFTER BEAT’ rhythm, . . . Light. And of course, there is always the matter of degree.

## NON RYTHMIC MUSIC

Is music in which there is no feeling of a pronounced rhythmic beat or pulse. The music has a ‘flowing’ character and is carried forward by its musical (harmonic) structure and is probably more or less melodic in character. It is in this classification that we find the greater part of emotional ‘mood’ music. You will find much music in this category that might be classed as ‘general’ or neutral in character, having in itself, little or no dominant emotional quality. However, when this ‘neutral’ type of music is added to a scene that is definite in character, it takes on (or borrows) some of the emotional quality of the scene, and in so doing, it contributes this *added* quality to the scene which, in turn, strengthens the emotional quality of the scene. This example will clearly illustrate why the playing of even ‘neutral’ music with a picture enhances its emotional value.

Emotional (mood) music is as varied in character as are the emotional experiences of man. Here again, your ability to hear music from the standpoint of emotional characteristics and the DEGREE of those emotional qualities, will be the measure of your success in the proper selection of music for ‘functional’ motion picture purposes.

## MELODIC MUSIC

While almost all music is melodic in character to at least some extent, for the purposes of these discussions I will define MELODIC MUSIC as,—Music in which there is a definite MELODY that can be whistled or sung or is easily remembered as a melody. Such a melody will usually stand alone musically and is not dependent upon any other harmonic quality of the composition. Melody in itself has the characteristic of a ‘song’. In turn, a song may be considered as a story telling device (a story set to music). Since a story is inherently descriptive, telling about a person, thing or to chronicle an experience, melodic music becomes the commonly used thematic device to describe or identify characters, places or situations. Wagner’s compositions are excellent examples of this type of thematic application of music. The ‘singing’ quality of melodic music does not always have a pronounced emotional characteristic. Such ‘neutral’ types of melodic music may ‘borrow’ the character and emotional suggestion of the

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pictorial material thereby taking on an emotional quality not inherent in the music itself. The strengthening of the musical characteristic in this manner also strengthens the emotional character of the pictorial material. By thus adding strength to both the musical and pictorial material, the effectiveness of the scene is built to a degree that would not have been possible if the characteristics of either the pictorial or musical material alone had been the determining factor.

In many cases the ‘singing’ characteristic of melodic music does have emotional characteristics in the same way that a song conveys an emotional feeling or mood. Light and gay melodies are suggestive of light hearted and gay moods while melancholy melodies are suggestive of sad and sorrowful moods. And, of course, there are infinite degrees of emotional expression between the limits of these extremes.

Gay songs (or melodies) are developed through major harmonic musical structure while sad songs are based upon minor harmonic development. In any case, it is the ‘singing’, story telling quality of melodic music that is its important functional characteristic. If the pictorial sequence can be enhanced by a story telling device (to sing about the action or situation), melodic music can probably be used to advantage. (In a future article I will take up the use of popular music and well known melodies in motion pictures. There are many reasons why this type of music should be limited. Remember these limitations in respect to these discussions of Melodic Music.)

## HARMONIC (non melodic) MUSIC

As stated in the discussion of Melodic Music, nearly all music is melodic to some degree. However, for the purposes of this discussion, what I mean by HARMONIC music is:—

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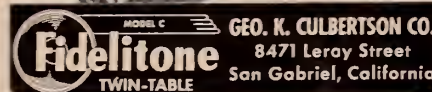
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## MUSIC

• Continued from Page 505

Music in which the melody (if any) is so subordinated or musically involved as to make it not easily remembered. Harmonic music is developed primarily through the devices of pure musical progression and harmonic structure rather than by a defined melody. Harmonic structure is based on the grouping of many notes into a musical chord in contrast to a Melody, which is based upon a succession of single notes. To carry the 'tune' of a harmonic musical development would require that you have the ability to sing several notes at once. That is why you find it difficult (or impossible) to recall, hum or whistle a musical number based upon Harmonic development.

Since the musical development of Harmonic music is not limited or circumscribed by any necessity to conform to a specific melodic pattern, this type of music can be developed through the devices of MUSICAL SOUNDS. Furthermore, since chord structure and progression is the dominant factor in determining the emotional character of music, it follows that the development of harmonic music provides the freedom to produce truly emotional music. Here again let me say, as in all other classifications, Harmonic music is infinite in both variety and degree of emotional character.

At the risk of becoming too technical I want to point out a few basic facts in regards to musical structure and harmony in the hope (and belief) that you may learn what particular harmonic devices produce a particular emotional result. MAJOR chords and harmonic progression carried through their natural progressive intervals (4ths) are the most rounded and 'full bodied' type of harmonic structure and development. It could possibly be classified as the basis of 'pleasant' music or music of 'positive' emotional characteristics. Seventh (7th) chords are chords of movement and progression and have the quality of continuing or sustaining an emotional mood. (Again I will point to Wagner who consistently used this device of unresolved 7th chords to create and build up tremendous emotional climaxes). When major chords are altered materially by the addition of suspensions, dissonants, (notes not in the basic chord structure), or by diminishing or augmenting various notes in the chord, tensions are added to the musical structure which is also conveyed to the listener. Tension is characteristic of dramatic emotion. So music of tension (in proper degree) is the music

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to choose for scenes that are dramatic in character.

MINOR harmony is suggestive of sorrow and unhappiness. Also, most mystery music is based upon harmonic structures in minor. In contrast to Major music, one might say the MINOR music is music of sadness and is of 'negative' emotional character. The same rules for altered structure of major chords in creating tensions are also true of musical structure in minor.

Suspense is usually conveyed musically by the device of long sustained notes over an extended strain of the music, usually by the woodwinds or strings, (in many cases these instruments use a trill or tremolo effect to convey a sustained 'nervous' feeling). Generally the harmonic background has little movement and a subordinate melodic device is carried by one, (or a few) instruments. Misterioso music falls into this pattern with a 'thin' harmonic background in the low musical register. The melody is usually carried by some woodwind instrument of restricted resonance or a nasal quality such as the oboe, english horn or the bassoon.

The emotional quality of music is built (or expanded) by expanding the limits of the harmonic structure (full chords from the low through to the high musical register) rather than by playing louder a musical strain of 'small' harmonic structure.

Let us recapitulate and try to reduce the points of this discussion to some sort of basic form and classification. (The following outline is simply a suggestion which you may alter or amplify to suit your own inclination.)

## HARMONIC STRUCTURE

**MAJOR HARMONY**—Pleasant, affirmative (positive) emotional characteristics.

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## MUSICAL CLASSIFICATIONS

### RHYTHMIC

Suggestive of motion and movement.

**REGULAR RYTHM** — Sustained motion and action.

**IRREGULAR RYTHM** — Intermittent motion and action.

**"ON BEAT" RHYTHM** — Heavy character.

**"AFTER BEAT" RHYTHM**—Light character.

**¾ AND 6/8 RHYTHMS** — Bright (usually gay) character.

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(To be continued)

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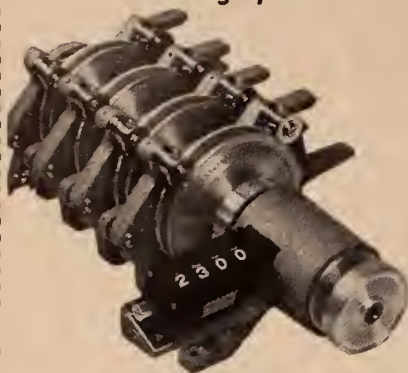
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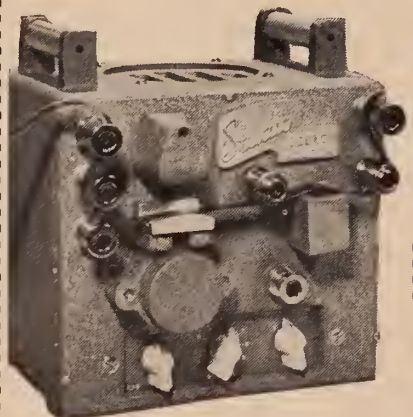
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## ECONOMY

• Continued from Page 502

and production value cannot be compromised. When the script calls for something which the producer cannot afford, he first confers with his cameraman to find out if the scene can be photographed to give the illusion of what he wants to show. For instance, the script calls for a scene behind jail bars. The producer feels that he cannot afford to build such a set in its entirety for just one of or two short scenes, so consequently he is looking for a short-cut. The cameraman can tell him that a very satisfactory illusion can be created with a plain, gray background, a jail cot and a pattern of shadows from the iron bars across the entire scene. The "bars" can be made from doweling or even cardboard, and placed in front of the key light.

Many a photographer has saved a situation by clever lighting, i.e. by

close-up of the actor without his pants — a saving of two dollars.

Other times large amounts of money can be saved when an experienced cameraman comes to the rescue. Instead of burning down an exterior set for an arson picture, it can be done in a cheaper and safer way. It has often been done by using smoke pots about the building and then shooting over open flames directly in front of the camera. Or the flames can be shot separately and then superimposed in the printing.

One producer saved a sizeable amount of his budget money by taking a tip from an experienced cameraman. The producer was faced with the problem of creating a scene of a woman sitting at her breakfast table looking out through the window at the new Los Angeles Freeway system. Ordinarily this is done by using back-projection on a large process screen. Hundreds, sometimes thousands, of dollars are spent on this type of ar-



revealing only what he wants the audience to see. Heavy shadows can cover a multitude of sins — silhouettes even more. And not only shadows and silhouettes, but also fog. Fog, besides being both artistic and a very dramatic medium, (whenever it lends itself to the story), is a great tool in the hands of a dollar-saving director or cameraman.

This procedure of trying to save a dollar here and a dollar there must seem ludicrous to many major studio technicians, but to the low-budget TV or industrial producer it is a matter of existence or non-existence. Once I had to make a close-up shot of an actor in formal clothes. The suit had to be rented — and the rental price was six dollars. But only four dollars for the jacket alone. So I made a

range. The only other way he knew of, was to find a real house with the right kind of window at the right location. Here is where he hit a snag. He was unable to find a house at a favorable location, and when he did find one, which he reluctantly accepted, he couldn't get permission from the owners to use it. So what to do? Again the cameraman came up with the right answer. A very favorable spot was located on a vacant lot overlooking the new Freeway. Here as set was built consisting of a small wall with a window and with the necessary furniture in front of it. A cheesecloth covered the entire set high above the scene to eliminate an excessive amount of contrasty sunlight. Reflectors supplied the rest of the light. Finally the "interior"



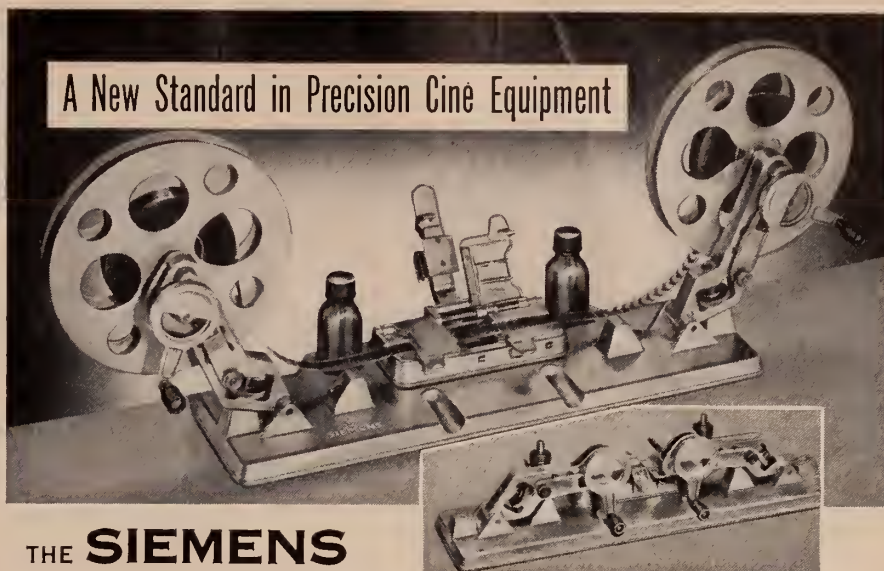
scene was shot out there in broad daylight at a very nominal expense. The result was very gratifying — with more realism and a greater depth of focus than if the scene had been shot in the studio.

On the other hand, it is sometimes more economical to shoot in your studio. Recently I needed a shot of a little brook to go in back of a title. The nearest brook was an hour from the studio, and besides, it was raining. The easy way out was to shoot the scene in an 18 x 24 developing tray. I put sand on the bottom, a few small pebbles and rocks, some greens — and filled the tray with water. Shooting straight down on the miniature set, I rippled the water with a stick and one 2000 Watt Junior lit the scene.

Never be afraid of the unconventional way of making a picture! Much can be gained by trying something different. I once had to get some footage at the Kaiser Steel plant of a blackened and dark interior over 150 feet long. The only conventional way to get enough light into this place would be with a battery of arc lights. This would mean expensive generators, electricians, laborers and a great amount of heavy cables, so it was out of the question. But the job was done — and at a comparatively low cost. The answer to this problem was to use a dozen large magnesium flares burned at different points. These flares give out a tremendous amount of white light, and nearly doubled when placed in front of shiny aluminum sheets. But they also exude a troublesome amount of smoke, and should therefore be located so that the smoke will not drift out in front of the camera. In this particular case, most of the smoke straightened up, and what small amount did drift in front of the lens was assumed visually as coming from the big smelting furnaces. Flares of this type burn for one, two or three minutes and may be bought from a specialty house like The Wholesale Supply Company in Hollywood.

The art of *montage* has saved a producer's budget many times. Here is a device which is often relied on to visually advance a story by condensing an entire sequence into a small footage of fast-moving scenes. A series of separate scenes, usually shot in bold and unconventional angles, are rapidly cut, wiped, dissolved or superimposed into a visual pattern to take the place of a lengthy sequence. The original purpose of a montage was to show the passage of time; it then developed into a potent dramatic device.

The creation of a montage is now a



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very much specialized process, and most studios have a separate department for handling this medium. Specialists work out a visual pattern in terms of the impression to be conveyed, or the sequence to be told in montage, according to a preconceived plan. Instead of spending a great deal of money showing, for instance a couple getting married with all the customary trimmings and all the people needed, it can be told with an artful montage of wedding invitations, churchbells, flowers, rice, wedding rings, cake, champagne and all the other details with forceful effect.

It was the camera that gave us motion pictures and it is still the camera that tells the story; nevertheless, the camera cannot compensate for a poor script or incompetent direction. But it can impart quality and distinction to a film that might otherwise have been merely adequate, especially when economy has to be taken into consideration.

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# "PANAVISION"...

## new wide screen system

By HENRY PROVISOR



Robert Gottschalk, one of the principals involved in Panavision, checks a new lens on an optical bench.

Perfected by a young California businessman Panavision looks like a promising new process available now to 16mm producers. Bell & Howell has their own process which was developed with 20th Century-Fox collaboration, and of course there are a few others in various stages of development. Let's take a good look at Panavision.

A FEW weeks ago "Reel Fellows", a group of Hollywood cameramen, technicians and others interested in commercial and educational motion pictures saw a demonstration of Panavision — a new wide-screen process recently perfected.

When 20th Century-Fox demonstrated Cinemascope, we saw their films and thought that this was the answer to 3-D. We still think so, and further, we feel that the wide-screen process will gain momentum as time goes on and finally evolve into something as common as the regular square screen.

What is the difference between Cinemascope and Panavision?

Essentially, Panavision is an anamorphic lens process similar and interchangeable with Cinemascope, but differing in optical design.

The Panavision lens has the same power as the Cinemascope lens — in other words, the compression ratio is identical. In fact, films shot with the Panavision lens can be projected perfectly through the Cinemascope lens, and vice versa.

The lens is said to be free from distortion and fuzziness, and is highly color corrected, which eliminates fringing and gives extreme definition.

This seems to be so. We watched the image and noted that extreme sharpness prevailed to the extreme

edges. There was less bending of the horizon than was experienced with Cinemascope and excellent depth of field. Straight edges were straight with no barrelling or distortion; lines remained square.

Although the test image was flashed on a screen 4.5 feet x 11.5 feet, it seems fairly certain that larger throws will not deteriorate the image.

Robert Gottschalk, one of the developers of the process declared:

"It will blow up from 16mm to 35mm, in the same way as the conventional blow-ups — it might even be a little better".

He said that Panavision does not require an increase in exposure and that it could be projected on a flat screen, so long as the throw was no longer than 20 feet. A curved screen is necessary however for longer throws.

Right now the William I. Mann Co. of Moravia, California is tooling up for production of Panavision, and Gottschalk said that Panavision anamorphic lenses will be available for 35 mm motion picture taking lenses; 16mm taking and projection lenses; 8mm taking and projection lenses, and there will also be a Panavision lens for still photography. These will serve any 35mm double-frame camera such as the Leica. Contax, and Argus, and project it over a wide screen.

(The illustration on the cover was taken with a Panavision lens, used on a 35mm camera.)

While prices have not yet been announced, the developers of the optics say that lenses will be reasonable in price, considering the high precision necessary in this type of optic. The quality of the image, said Gottschalk, will not be impaired by the use of the anamorphic lens.

Asked about the availability, he said that lenses are already being manufactured and quantity production will be achieved within 30 days. Lenses for still cameras, however, will not be available until much later.

The inventors say that any 16mm objective can be used as an objective lens behind the Panavision lens. Focal length can be anything from 25mm to 6" focal length. The resulting picture



shot through a Panavision lens, using a 25mm objective lens is like having a 12.5mm wideangle width with 25mm height.

Speaking broadly, we can safely say that we liked Cinemascope and we like Panavision as well. While there was some distortion in the image of Cinemascope, we saw none with Panavision. But it is only fair to say that the Panavision demonstration was done in a relatively small room with a small throw, while Cinemascope was on a regular theatre screen.

The Radiant Manufacturing Co.\* has come up with a startling new screen. We saw it the other day, and were quite surprised at the efficiency and general improvement over anything else we had ever seen in the domain of movie screens. This one held the light at a constant level, no matter where we moved, from left to right of the screen. Radiant officials say that it will be available next month.

We recall that when Gottschalk demonstrated Panavision, he also showed the conventional image, and then went back to the widescreen image. The effect was rather shocking, because the feeling of rigid confinement was very apparent when we saw the conventional square picture.

Gottschalk claims that projector-to-screen distance is not increased through use of the anamorphic lens, so that screens twice the size of those presently used are perfectly feasible in the living room, for hobbyists.

Perhaps the most valuable contribution that will be made by Panavision is realism, mostly because of the vast width.

One cameraman said, "I always wanted to shoot a wider angle, but I couldn't get it, even with the widest wideangle lens—now, here it is!"

And the feeling of vastness, (without the necessity of panning) is inherent in ever shot. Seems that one of the reasons why wide screen has gained such vast acclaim is that it is partially psychological. If one stops to think about it, our eyes see approximately twice the width over the height. It is also true that when we view an object, we concentrate our minds on that specific object, and mechanically blur the surrounding objects. Yet other things on either side will still make an impression on our minds. Wide screen seems to improve on nature because the supplementary objects which are at the sides, are indeed sharp and clear while the object of interest is also vivid and clear. This addition of peripheral vision through the wide screen points up the feeling of being at the actual scene — of being right there on the spot.

We are not going to get involved in a complicated discussion of aspect ratios, but we can report that the Panavision lenses can be adjusted for shooting anything at any aspect ratio — depending upon the choice of the user.

To sum up — here is our own prejudiced opinion. Panavision, developed by Robert E. Gottschalk, John R. Moore, Meredith M. Nicholson and The William I. Mann Company, is here to stay. Results are excellent, the process is as good as Cinemascope, and best of all, 16mm producers can use it shortly and plan future productions around this new lens.

Professional CINE PHOTOGRAPHER will answer all queries addressed to Ver Halen Publications, 1159 N. Highland Ave., Hollywood 38, California.

*\*Manufactured by Radiant under license from the Glowmaster Corp., North Tonawanda, N. Y.*

## METER

• Continued from Page 496

airy, and even then, care must be taken to get an average exposure so that the shadows are well defined in the film.

We like to shoot on overcast days when the sun is just behind a thin veil of clouds. We find that this kind of light gives many delicate tones, and it is much better than the hot, harsh shadows of bright sunlight. Of course, with this kind of light it is wise to use a haze filter, to cut down the blue. Ask your dealer about it—he knows what filter to use.

Your meter is almost as delicate as that expensive wristwatch you have, so don't abuse it. With average care, your meter should last a life-time.

What if we must shoot an object and find that light conditions are somewhat less than ideal. Say that most of the light is coming from the side, leaving the subject in faint shadow. The solution is simply this: take a reading on the shadow side, and shoot as indicated by the meter. But say that our subject is in mottled sunlight with a large range of shadow and highlight and this gives us an overall reading of 12, for example. While this will produce a decent picture in black and white, it will not do so with color. Best thing to do, in this case, is to take several readings. The shadow side may read 6, and other areas 8, 10 and 12. The only thing to do is add all the readings, divide by four, (since we have 4 readings) and get the average reading. In this case, best exposure would be 9.

We hope this is enough to get you started, inspire you to keep track of every exposure, and of course learn to

• See METER on Page 512

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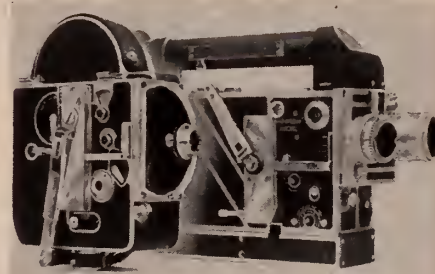
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## FILM and A-V WORLD

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## METER

• Continued from Page 511

use the meter as its maker intended it to be used.

Most meters will provide accurate, basic information which will result in exposures of good quality and of average value. If we want something other than average exposures, we must re-adjust the meter by advancing or retarding the film speed, and we shall get our unusual exposures. But we advise the beginner to avoid this kind of fooling around. Read the instructions, make a careful check of the light by taking two, three, or even four readings and then shoot according to the average reading.

Few professionals attempt to make color films without a meter and most of them use one for all kinds of work. If you ever meet one who claims that he does not use a meter at all, then he is probably a phenomena such as the cine world has never seen. There simply is no such animal.

Amateurs may try the hard road without a meter, but this gives you three strikes right away, and that's poor economy.

A good meter will pay for itself in a short while in terms of films saved and no headaches.

So if you haven't got one—go out and buy one. There are many good ones to be found, but check and see which suits you best; then use it, and use it, wherever you go.

## ANGLE

• Continued from Page 491

special devices to stop fast action. But since we have none of these gadgets, let's see how we can do a comparable job with our every-day equipment.

With the limitations of our ordinary camera, we must remember that we cannot alter a wide range of speeds like a professional can, so we must resort to simple little dodges which give good results.

Sports pictures are thrilling to view on the screen and contain an inherent beauty, rhythm and grace that makes them almost as fascinating as a ballet. And you get these angle shots if you the right angle.

But let's see what fast action really is — and then let's break it down into a more simplified form, as follows:

1. Coming right to the camera — or moving away from it. (As a train, or a sprinter.)

2. Coming to the camera from an angle — from right or left.

3. Moving across the field of view — from right to left, and at right angles to the camera.

These are the basic factors to consider when shooting fast action, and any kind of speed shot will fall into

one of these categories. But the speed is governed by the angle.

Now let's break them down, one by one and see if we can clarify each one.

### No. 1. Action coming right to the camera — or head-on.

This one is the simplest of the lot. Just shoot at 16 f.p.s and you will get the shot. If the object is approaching at extreme speed, there may be a very slight fuzziness to the image, (at the point of greatest motion), but this adds to the feeling of speed and is not objectionable. This angle is the least interesting and is seldom used for that very reason. And also, a group moving in this direction seems to be too closely packed for clarity.

### No. 2 Coming to the camera from an angle — right or left.

Almost any camera can get this one, providing that the cameraman is not too close to the action. Closer shots mean fuzzy shots. While the image will be a little unsharp this type of action is very pleasing and no change in film speed is necessary to get a good sequence.

### No. 3. Action from right to left.

This kind of action should be avoided, even when shooting such commonplace things as a procession or a parade. Action will not be good because the image will be blurred, and the movement jerky. Only thing that can be done in this case is to move back from the action and thus minimize these negative effects.

Horse races, speed-boat races, track events and others of like nature should use No. 2 because it is the most sensible angle to use, and is the one chosen by the best news-reel cameramen. The action approaches from the right or left, *at an angle* and is comparatively easy to shoot. If you are in doubt about sharpness, change the film speed to 32 f.p.s to guarantee a sharp image.

But let us say that the action is moving from left to right, (No. 3), and that we have no alternative and no choice of position. Only thing to do here is to focus the camera on one of the moving objects and follow the action by panning with the camera. See to it that the object is always centered in the viewfinder, but pan as slowly as is possible under the circumstances. This will give you an image with little or no blur, excepting where the arms or legs are in motion. We are assuming of course, that the background is not important, and that we have no other choice of position.

Angle alone, however is not everything. There are other factors. This is the vertical position of the camera. So far we have been discussing the matter of the horizontal position of the camera; but elevating the camera or



lowering it below the plane of the average shot, often nets interesting results in sports photography.

Take a horse race for example. If the cameraman can crouch down at a very low level, shooting up, in order to catch the thundering animals as they come down the stretch, (at an angle) then there are no more exciting shots to be made.

Or say golf, or polo or tennis; these call for low camera set-ups with the lens pointing up into the players face to catch interesting expressions and movements.

High or low camera setups add to the interest of many sport shots. This because of the position of the subject's head; in order to get his face in the picture, a low camera angle may be required. Also, a low angle accentuates the impression of action and gives a more attractive pictorial composition.

A low camera angle combined with the (No. 1) position, previously described, is effective for shots of track and other events where the contestants can be picked up dramatically speeding into and over the camera.

Boat, motorcycle and automobile races and swimming meets call for elevated camera setups for most shots so that all contestants may be kept within range of the viewfinder and thus show their respective positions with relation to the leaders in the field.

Many of those who film races and other sporting events fail to bring back pictures packed with the maximum of interest simply because they fail to visualize the event from the viewpoint of the person who later will view the pictures from the screen. Once, one of the West Coast's biggest speedboat races was held in a California Stadium. This was an ideal watercourse affording spectators the choice of seats in a large grandstand, viewing the races from their cars parked along the course, or watching from vantage points at the water's edge. A score or more movie cameras were observed, and for the most part, their owners seemed content to film the event from one position—that in which they secured themselves at start of the race. Few of these movie amateurs ever changed position for a high shot from the grandstand, closeups of the boats and drivers leaving the floats for the starting line, low angle shots of skidding boats rounding the turn, or a dozen other possible unique angle shots that would spike their film version of the event with variety and lively interest.

Watching a succession of motor boats zooming across the screen from left to right for an entire roll of film could be a little boring. If variety is the spice of life, certainly variety in

camera angles is the spice that flavors a good amateur movie. This knowledge, coupled with that of how best to shoot speed pictures for best pictorial results, is something which the ambitious and serious movie amateur will study to perfect his technique.

## IRAN

• Continued from Page 503

educational and entertainment fields. From the first script conference we knew that our efforts would have to be geared down in technique, in pacing and in presentation. The maxim became "Keep It Simple!", but how simple should we get? Our audience, though uneducated, was far from stupid. They were rich in tradition and had a history of wealthy kingdoms and military empires long before Columbus got around to taking his boat trip. How to keep from insuling their own native intelligence and get a message across in an interesting manner without making it only a thing of entertainment?

Roughly, 90% of our estimated audience had never seen a motion picture before in their lives. Our first film would have to serve a dual purpose of presenting them with the wonders of the moving image of a human being and have this image convey to them an idea and a message.

The original four month schedule was tight and didn't allow for any research or audience analysis. We swung right into production because Spring was upon us and the agricultural films couldn't wait. The rains were due, and we scanned the skies constantly for clouds which might ruin our takes.

We didn't even have the comfortably wide latitude of exposure of B&W film for our first efforts, but used 16mm Commercial Kodachrome in this land of bright sunshine, yellow and tan fields, houses and walls. Everything was made of mud, yellow and dried in the intense heat of the Summer months. Four thousand feet above sea level in all this brilliance made us wonder which had gone bad on us, our eyes or our light meters.

With a basic exposure of f8 at sound speed of 24 frames per second, we compensated forever after, for dark skins, dark clothing, bearded faces. All of our cameras were Cine Specials with 100' and 200' magazines. Our tripods were Professional Jrs., and we also had a gyro head along with a "shortie" for the gyro and several hi-hats. For sync-sound we used a home-made blimp with very good results: our recorded narration and music in Persian was on 1/3" tapes.

Since all of our lighting equipment hadn't arrived, we concentrated on those films which had all exteriors,

shooting with tongue-in-cheek from early mornings to late into the afternoons, past the time recommended by EK Co. Time was of the essence and we took advantage of side-lighting for close-ups.

Anxious to meet our audience and to study their reactions, we "sampled" by borrowing a mobile projection unit from the office of the United States Education and Information Services in Tehran one night, and projected two films in a village near the city. One was a newsreel of the Shah visiting the United States and the other was an animated educational film.

Their reactions to both films were spontaneous and positive: they simply liked everything they saw, and their faces mirrored their emotions perfectly.

They were bewildered at the sight of their beloved Shah in a strange land among strange people where men shaved their faces and let the hair grow on top of their heads, and the women had the nerve to stand in the presence of their king with their faces and arms unveiled. All through the film there was breathless anticipation of their Shah's next move, and they cheered all throughout the picture. Even the women, (who must by tradition stay in the background with their faces and bodies veiled), crowded as close as they dared, scurrying back into the shadows as the lights went on between the films.

The American animated film made for other European audiences was met with wild applause. In an entertainment and color starved community, this riot of hues and sound on the screen had them squirming in their seats in glee. But it was too much for them: too much color, too much movement and everything happened too quickly for them. The whole effect was lost, except in one case.

There was a scene of a farmer in his barnyard, showing pigs in the background in a sty. Silence fell on the audience when this flashed on the screen and heads were turned in our direction with questioning glances. Pigs were taboo in the Moslem world, and we felt as if we had said a naughty word.

But their reactions told us what we wanted to know and helped establish a pattern for our shooting. *We decided to base our films on the eye-level technique, avoiding extreme angles and showmanship in our first films. What the eye would see from a normal walking, sitting, kneeling, examining position would be the guide for the camera.*

This normal perspective of the world they saw around them daily would make it easier for them to identify themselves with the actors in the



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film and help them "live" the pictured activities better. Only by carefully keeping it out of the world of the unreal could we hope to win their confidence and make them believe this was not just foreigner's magic.

The sun never rose on the day in which we had no problems of production including the factors of distance, time, area, language barriers and religious prejudices which we had to overcome. Besides these "constants" which were always plaguing us, were the headaches of working with people to whom time meant nothing and a two hour siesta was more important than doing silly things in the hot sun in front of a machine for the crazy foreigners. Dysentery awaited us from the moment we stepped off the plane, an eventually we learned to live with the effects of "Teheran Tummy".

Distance meant the thousands of miles between our cameras and the editor's bench; miles and miles of deserts, mountains and oceans which made weekly, not to mention daily communication virtually impossible. Trans-Atlantic radio-telephone and cablegram messages were invariably garbled in transmission, and we had to rely heavily on International air mail.

Our exposed film was sent to Washington via government pouch, from which point it was forwarded to Syracuse University who in turn sent it to Eastman Kodak in Rochester for processing. As soon as possible after that, anywhere from four to six weeks later, we would get a 16mm work print with which to cue and time our narration and music, both in Persian.

Keeping time and distance and the hair-tearing editors in mind at all times, we religiously followed the script, making those changes necessary on location with the approval of the Iranian technical advisor furnished by the various ministries. We tried to "wrap up" each film in a complete package, and tried to anticipate the problems of editing our film on the other side of the world by editors who weren't fully aware of our production difficulties, and who knew not the land and the people we worked with.

For this reason we constantly tried for scenes over and above the scripted ones such as extra village background scenes, extra close-ups, extra transition shots. Even while shooting, we would try to pace our scenes according to the length of time it would take the narration to carry it, for theirs was a poetic and flowery language.

A prayer went with each shipment of film, hoping our exposure was on the button, that the mechanics of the camera were right, and that nothing would happen to the film while processing. Retakes with inexperienced actors were always necessary for scenes which included doing more than just

one action, but we couldn't afford the luxury of shooting everything twice just for the added protection against mishaps to the film en route.

But the day came, as it must to all motion picture cameramen, when the word was sent back via cable "Hair in the operation". Blessing the rule laid down to us of keeping log sheets in quadruplicate, we quickly traced the offending magazine and found the cause to be a tiny thread which had worked loose from the cloth pad inside the case above the aperture. We triple checked where we had only double checked before, and it never happened again. Fortunately, the scenes could be retaken without too much difficulty, but thereafter after it kept us on our toes.

Back in the old days it used to be called Persia and its next door neighbor was Turkey whose front office was called Constantinople. Then after the war which made the world safe for democracy they changed things around a bit and called it Iran, with the neighbor's capital changed to Istanbul.

President Roosevelt held a conference in an Iranian city called Teheran during the last war, and the country owned one of the richest oil deposits in the world. That much we knew of Iran when we went there to produce a series of educational films two years ago: that, and nothing more.

What we didn't know was that time and progress had by-passed the remote villages far from the modernizing influence of Teheran, where villagers still measure time by the number of minutes it took for a pan with a tiny hole in it to sink in a water-filled vessel. That they still baked sheets of bread in underground clay ovens fired with dried manure; where they sowed and harvested their crops by and with very primitive tools. Where misery, ill health and premature deaths caused by unsanitary conditions were philosophically charged to the will of Allah.

When the Iranian government became aware of the potentialities of visual education for the masses, they asked for a motion picture unit to produce films with Persian sound, designed to raise the standards of living throughout the land, as part of the aid the United States was giving to them at the time.

The State Department awarded the contract to the Syracuse University, who in turn subcontracted to the Universities of Minnesota and Southern California to furnish the men to make up two motion picture crews.

To become a member of the crews, we candidates had to meet certain qualifications. We had to be cleared by the FBI, had to be of good moral character and in good physical health. Actual proven experience in film pro-



duction in our individual capacities and ability to help in all phases of shooting and sound recording were also required, as well as ability to handle all the mechanical equipment. Freedom to travel and ability to get along with others were factors which were given careful consideration because eating, sleeping and living our jobs as we would have to do together, made it imperative that there be harmony and cooperation from the outset.

After a brief indoctrination meeting in Syracuse and again in New York City, we left by plane to Teheran in two groups. Two script writers, John Humphrey (U.S.C., U. of Minn.) and Bob Hall (California) preceded us by several weeks to have OK'd scripts ready for us to work on when we arrived.

Our cameras had been sent via government pouch to avoid the customs and censorship barriers at the point of entry. They were duly registered with the Iranian government and a deal worked out whereby they would not be sealed each night after the day's shooting. All "foreigners" were required to have camera permits, and unauthorized motion picture cameras were prohibited.

Our sound recorders were loosely classified as "radios" and suitable permits issued for them.

With the sound of the airplane engines still in our ears we sat down to the first one of many hundreds of "bull sessions" we were to have, to survey the situation, and to discuss our duties and problems. Stated simply, we were to shoot educational films for the uneducated. Not so simply stated were the problems of distance, time, space, language barriers and religious prejudice we would have to overcome. One by one we attacked each problem, and came up with a solution, verbal though it was.

Distance meant the vast expanse of thousands of miles of desert and water which separated our cameras from the editor's cutting room at Syracuse. There would be no weekly, not to mention daily, communication between us. Cablegrams were expensive and would be garbled in transmission: phone calls would be bad and also garbled. We would have to shoot faithfully adhering to the script, but also keeping the editors in mind. Above the scripted scenes there would have to be cover shots, extra transitions, plenty of close-ups to cut to, and plenty of leeway in the long scenes.

The distance and time factors also included shipping our exposed film via government pouch to Washington, D.C., from which point it was forwarded to the Audio-Visual Department at Syracuse University. They in turn would send it to Eastman Kodak

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• **BASS . . . Chicago.** Cinema headquarters for 43 years offers money saving buys in guaranteed used equipment. B. & H. 70 DE, hand crank, back wind, 1" F:1.5 Cooke, 15mm F:2.7 Kodak w.a., 4" F:4.5 Cooke, \$399.50; Bolex H-16, 1" Primoplan F:1.5, 17mm F:2.7 Wollensak w. a.; 2" F:1.6 Kodak, case, \$299.50; B. & H. 70 E, 1" F:2.7 Cooke, case, \$122.50; Kodak Model K, 1" F:1.9, case, \$82.50; B. & H. Auto Master, 1" F:1.9 Wollensak, 15mm F:2.5 Ektar, 4" F:4.5 Wollensak, case, \$267.50; 16mm Magazine Kodak, F:1.9, case, \$92.50; 8mm Magazine Kodak, F:1.9, case, \$92.50; 8mm Revere 99 Turret, F:2.8, case, \$52.50; 8mm Revere Magazine 70, F:2.8, case, \$67.50; B. & H. Foton, gun, case, \$543.00 value for \$250.00. Best buys. Best trades always. Bass Camera Co., Dept. 179 W. Madison St., Chicago 2, Ill.

• **16mm SOUND—Bargains** in used Film and Projectors. Visit our store or write for free list. National Cinema Service, 71 Dey St., N.Y.C.

• **8mm De Jur 750 watt projector, LN, \$105.00;** 16mm Kodak Model B Camera, \$17.50; Revere 8mm Enlarger-Viewer, \$17.50; also 16mm same price; De Vry VOF Projector, excellent, \$165.00; BH No. 221 Projector, 8mm, LN, \$75.00; Keystone A81, 16mm Projector, LN, \$55.00; Keystone K160, 16mm, LN, \$110.00; Bell and Howell 8mm Complete Editing Outfit, \$24.50; Your equipment and sound or silent films exchanged or bought for cash; FRANK LANE, 80 Boylston, Boston, Mass.

• **VICTOR 40B 16mm Sound Projector** \$125.00. Victor Model 60 Sound Projector \$200.00. 1600' New Reels \$1.25 each. 750 Watt New Projection Lamps \$2.00 each. Heavy Duty Rewinders \$10.00 pair. Silent Film Leader \$2.50 per 1000'. .16mm Sound Shorts and Features. What do you need. Write.

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• **NEW LOW RENTAL Prices** sound 16mm catalog on request; all subjects perfect condition; cartoons, sports, comedies, musicals, travel and feature length programs. B&W or color cartoons. 25c per reel rental—approx. 360' and 400' Postage paid by user both ways  
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7211 Grand Ave. Pittsburgh 25, Pa.

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• See Next Page



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<input type="checkbox"/> How to Throw (Baseball)	H-17	
<input type="checkbox"/> How to Handle the Football	H-26	
<input type="checkbox"/> How to Block in Football	H-27	
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<input type="checkbox"/> Peter Rabbit's Adventure	H-7	
<input type="checkbox"/> Kittens Three	H-8	
<input type="checkbox"/> Elephant Tricks	H-20	
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<input type="checkbox"/> Congo Pygmies	H-13	16mm
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<input type="checkbox"/> Inside Russia (Moscow- Leningrad)	H-2	H-71
<input type="checkbox"/> Inside Russia (Peasant Life)	H-3	H-72
<input type="checkbox"/> Desert Arabs	H-4	H-73
<input type="checkbox"/> Inside India	H-5	H-74
<input type="checkbox"/> A Lost World	H-6	H-75
<input type="checkbox"/> Christmas Rhapsody	H-23	H-76
<input type="checkbox"/> Thrills of the Surf	H-24	H-77
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### MISCELLANEOUS

• **FREE BOOKLET**—Make better home movies—**PROSPECT PROD. CO.**, 9 Crary Ave., Mount Vernon, New York.

• **"HOW to Expose Ansco Color Film"** by Lars Moen should be on your movie library shelf. A working handbook for the photographer using Ansco color material, it discusses shutters and lenses, color lighting, three-dimensional color pictures, portraits, color temperature, exposure meters, composition, exposure tables, mixed color or light sources and many other subjects so valuable to the movie maker. Only \$3.00. Write to **VER HALEN PUBLICATIONS**, 1159 N. Highland Ave., Hollywood 38, Calif.

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## IRAN

• Continued from Page S15

in Rochester for processing, after which they (Syracuse) would send us a 16mm work print for any changes we thought necessary and with which to time and cue our Persian narration and music.

Language barriers and religious prejudices we shelved until later when we would encounter those problems out on location. As soon as our cameras were released by the local authorities we ran tests to see how they had survived the long plane ride.

We had Cine Specials with 100 and 200 foot magazines. We checked and rechecked the speed indicators, the apertures, the lenses and mounts and ran a single roll through several magazines to check frame lines for interchangeability. There were no processing labs outside of Europe: we could only rush our tests back and hope. We couldn't even wait for a cable OK, but went right into production.

The schedule was tight: a specified number of reels, sounded, of 16mm. Commercial Kodachrome in four months. We didn't even have the comfortable latitude of B&W film for our first efforts in the land of light colored mud walls, yellow and brown earth and in an elevation 4,000 feet closer to the sun. Our light meters were calibrated, and we settled for a basic exposure of f.8 at 24 frames per second, compensating thereafter.

Our scenes had to be on the button for exposure: they had to be on the button from the camera end mechanically, and there had to be enough footage over and above the scripted scenes to "cut to" if necessary. We couldn't allow for two or three takes of a scene as protection against anything that might happen to the film while processing. In other words, "we had it or we had it not". Retakes were always necessary working with people who had never seen a camera in their lives, but when we "felt it in our bones that it was a good take" we wrapped it up.

## CLUB NEWS

• Continued from Page 483

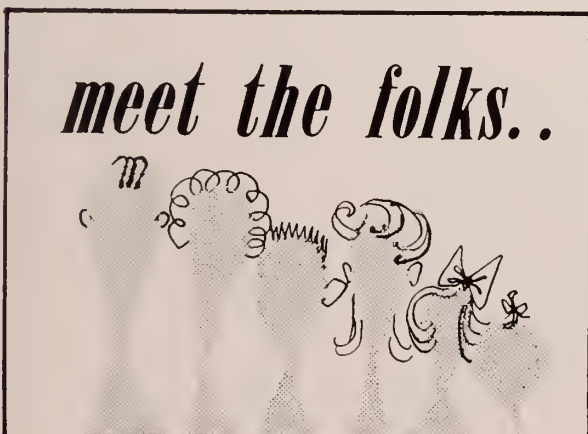
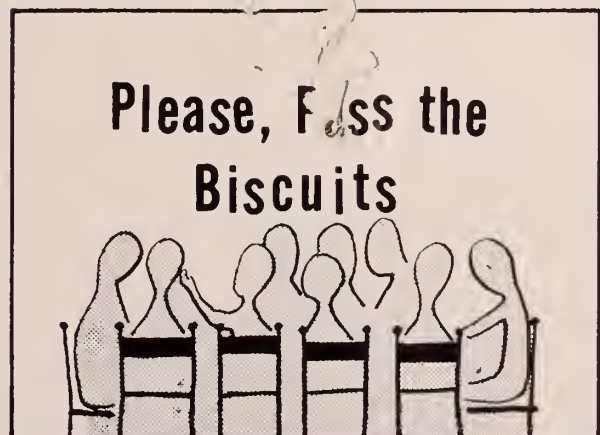
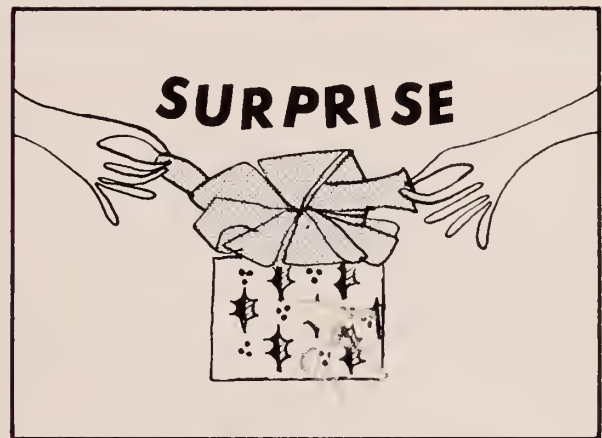
### CHICAGO—Chicago Cinema Club.

—Carl Buck, President of the Chicago Cinema Club, states in the "Chicago Cinema Club News" that his organization is the "oldest incorporated amateur cinema club in the U.S.A."—has been for more than 26 years. Meetings are held on the first and third Thursday every month at the Civic Opera Building, 20 North Wacker Drive, Chicago, at 8:00 p.m. On November 5th, "Asia" a 16mm Kodachrome film, was presented by Fred C. Klemp. "Bermuda" was shown by Elsie and George Ives; this was also 16mm Kodachrome. Planned for preview is "Glimpses of Olcott" by Dr. Richard A. Chesrow on December 3rd. This, according to the "Chicago Cinema Club News", was produced and filmed for the Theosophical Society of America. The film depicts the activities at the headquarters of this organization during a typical day.

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# Timely Titles



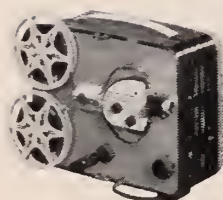
THE TITLES WITH DARK BACKGROUNDS ARE FOR CINE FANS WHO SHOOT ON REVERSAL FILM. THE OTHERS ARE FOR THOSE WHO USE THE POSITIVE METHOD. ALL ARE FOR THE COLOR FAN. THEY CAN BE USED WITH WATER COLORS OR BY PLACING COLORED CELLOPHANE OVER EACH TITLE BEFORE IT IS SHOT.



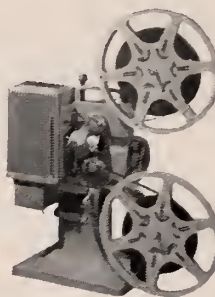


## Movie novice ...or expert cinematographer

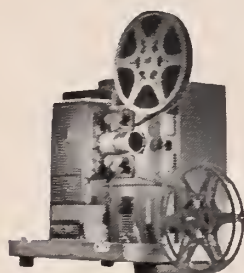
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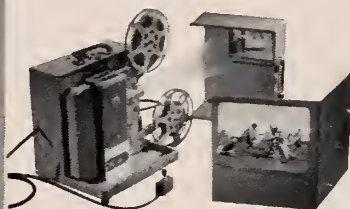
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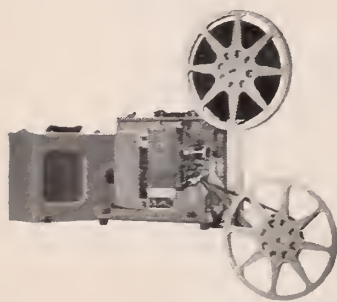
**For Extra-Bright 8mm. Movies.** Kodascope Eight-71A Projector for long throws, big pictures from 8mm. movies. Has super-fast  $f/1.6$  lens coupled with 750-watt lamp. For still greater brilliance, a 1000-watt lamp may be used. A quiet, efficient cooling system keeps the heat down, the film safe at all times. Price, with 750-watt lamp and  $f/1.6$  lens, \$111.80.



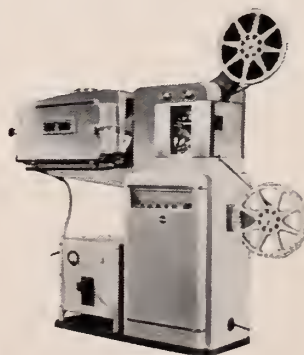
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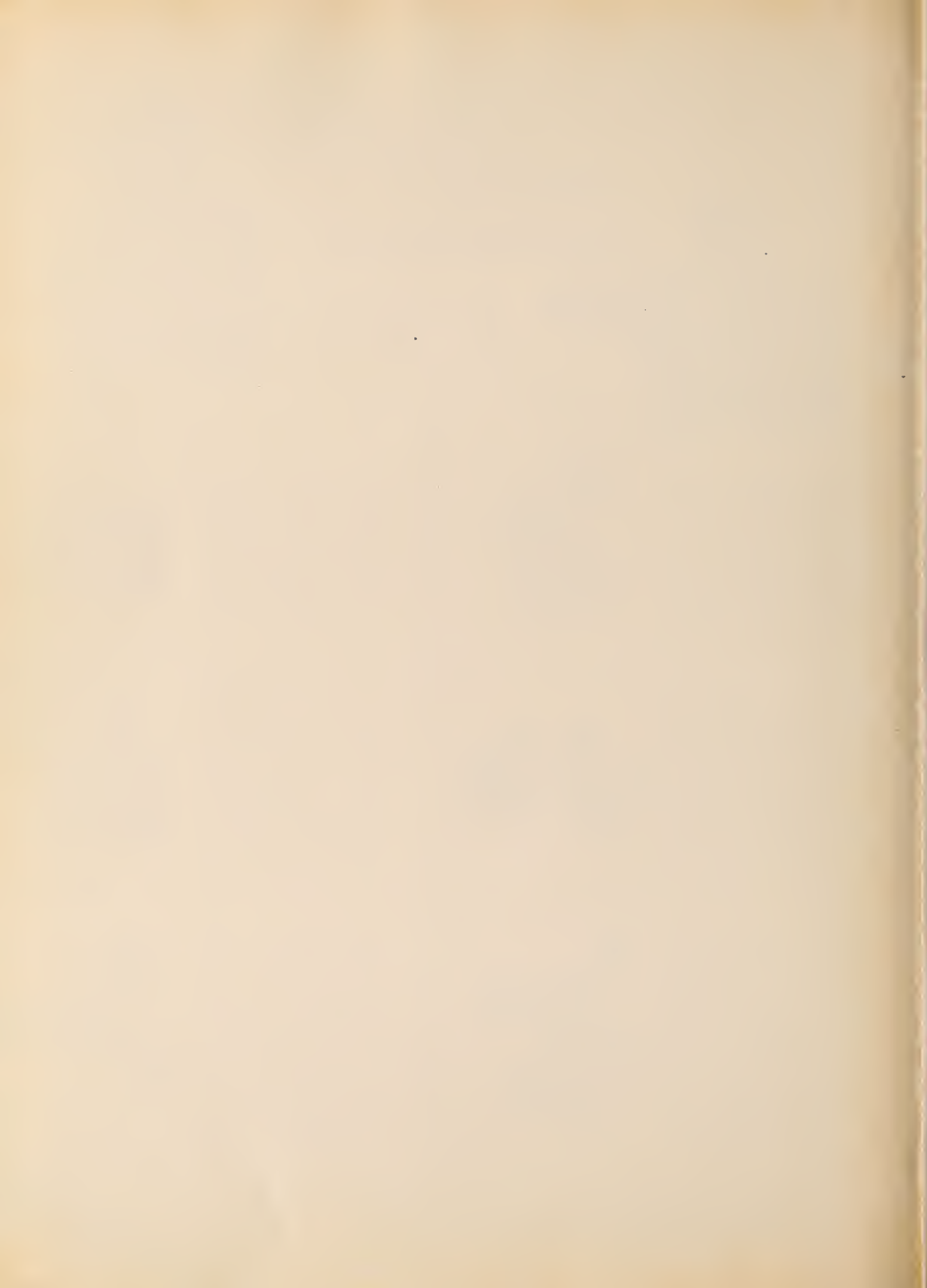
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